Roesner

Influence of German Literature upon Modern Music Since 1850, Excluding Song

INFLUENCE OF GERMAN LITERATURE UPON MODERN MUSIC SINCE 1850, EXCLUDING SONG

BY

HEDWIG ELIZABETH ROESNER

THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

IN

MUSIC

SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

1917

6 Feb. 18 Cilley

UNIVERSITY OF ILLINOIS

June, 1 1917

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

HEDWIG ELIZABETH ROESNER

ENTITLED INFLUENCE OF GERMAN LITERATURE UPON MODERN MUSIC SINCE 1850, EXCLUDING SONG.

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

DEGREE OF BACHELOR OF MUSIC

George F. Schwartz
Instructor in Charge

APPROVED: J Lawrence Erb

HEAD OF DEPARTMENT OF Music

TABLE OF CONTENTS

PART I.

PART II.

ANALYTIC INDEX

PAGE

BIBLIOGRAPHY

Baker, Theo.	Dictionary of Music
Elson, Arthur	Modern Composers
Francke, Kuno	History of German Literature
Goepp, P. H.	Symphonies and their Meaning
Grove, Geo	Dictionary of Music
Huneker, J. G.	Mezzotints in Modern Music
Krehbiel, H. E	Chapters of Opera
Newman, Ernest	Wagner, 1904
Riemann, Hugo	Dictionary of Music
Robertson, J. G	History of German Literature
Sonneck, O. G	Orchestral Music Catalogue
Upton, G. P.	Standard Cantatas Standard Concert Repertory Standard Oratorios Standard Symphonies
Weingartner, Felix	Symphony since Beethoven

PROGRAM NOTES

Theodora Thomas Symphony Orchestra.
Cincinnati Symphony Orchestra.
New York Symphony Orchestra.

[illegible]

[illegible]

[illegible]
[illegible]
[illegible]

PREFACE

While the general purpose and scope of the present thesis is sufficiently obvious, some explanation is necessary to give the reader a more detailed appreciation of the plan pursued. While there is no lack of material dealing with German literary sources as influencing musical composition, there seems to be a decided need for a co-ordinately classified work showing, as far as possible, the direct correlation and mutual relationship existing between modern music and German literature. With this purpose in view, I have attempted, in a meagre and limited way, to show the influence of the one art upon the other in as concise a form as possible.

The "Inhalt", written in German, is based almost entirely upon the "Catalogue of Orchestral Scores" (1912) by O. G. Sonneck, Chief of the Division of Music, Library of Congress. It has been arranged alphabetically by composers and titles which, in each case, have been followed by a systematic classification of the composition according to nature and literary source.* "Wherever a score showed a copyright date, this date was adopted (e.g. ^{c}1900), whether the composition was actually registered in the Library of Congress for copyright or not". For those readers who find it impossible to avail themselves of the contents of the "Inhalt", a tabulation has been arranged giving practically the same material in another form.

Wherever possible the direct source upon which a composition was based, is either given verbatim, in translation, or in synopsis form. As far as possible the historical background has been made an important study, hoping thereby to enlighten the musical interpretation of select passages and motives which, in most instances, are direct abstracts from the Theodore Thomas Program Notes by Felix Borowski.

The field of song has been entirely untouched, except in a few instances, where the orchestration of the song, rather than the song itself, has been the theme of study. The influence of German literature upon song is so comprehensive that it was regarded as a study in itself and is, therefore, untouched in this work.

The charts have been based upon results obtained from the "Inhalt" and "Tabulation". Chart "A" shows, at a glance, that the leading lights of German romanticism, namely Goethe and Schiller, have thrown a colossal ray of inspiration upon modern romantic composers. Chart "B" shows that the drama forms the basis of inspiration for romantic musical expression. Chart "C" shows that the most adequate form of expression of romantic music is the symphony, followed closely by the overture.

---

*"Orchestral Scores" O. G. Sonneck.

COMPOSER	BIRTH	DEATH*
Albert, Eugen d'	1864	1894
Bennett, William S	1816	1875
Berger, Wilhelm	1861	
Blech, Leo	1871	
Bleyle, Karl	1880	
Blockx, Jan	1851	
Bolck, Oskar	1837	1888
Bölsche, Franz	1869	
Brahms, Johannes	1833	1897
Bruch, Max	1838	1907
Brune, Adolf	1870	
Bülow, Hans	1830	1894
Bungert, August	1846	
Busoni, Ferruccio	1866	
Cowen , Frederic	1852	
Delius, Frederick	1863	
Dvořák, Antonin	1841	1904
Dukas, Paul	1865	
Duparc, Henri	1848	
Draeseke, Felix	1835	
Enna, August	1860	
Erdmannsdörfer, Max	1848	1905
Ertel, Jean Paul	1865	
Fibich, Zdeněk	1850	1900
Foerster, Adolphe	1854	
Fuchs, Robert	1847	1899
Frischen, Josef	1863	-
Gade, Niels	1817	1890
Geisler, Paul	1856	
Goetz, Hermann	1840	
Goldmark, Karl	1830	
Gounod, Charles	1818	
Hausegger, Sigmund von	1872	
Hiller, Ferdinand	1811	1885
Holter, Iver	1850	
Huber, Hans	1852	
Humperdinck, Engelbert	1854	
Indy, Vincent d'	1851	
Jensen, Adolf	1837	1879
Joachim, Joseph	1831	1907
Kaun, Hugo	1863	
Kienzl, Wilhelm	1857	
Kistler, Cyrill	1848	1907
Kolbe, Oscar	1837	1878
Klose, Friedrich	1862	
Klughardt, August	1847	1902
Krehl, Stephan	1864	
Krug-Waldsee, Josef	1858	
Lachner, Vinzenz	1811	1893
Lassen, Eduard von	1830	1904
Lekeu, Guillaume	1870	1894
Lindpainter, Peter J. von	1791	1856

* Where no date is given, the composer is still living.

Liszt, Franz	1811 - 1886
Litolff, Henry	1818 - 1891
Lux, Friedrich	1820 - 1895
MacDowell, Edward	1861 - 1908
Macfarren, George	1813
Mahler, Gustav	1860
Marschalk, Max	1863
Massenet, Jules	1842
Mayer, Emilie	1821
Meyerbeer, Giacomo	1791 - 1864
Mihalovich, Edmund von	1842
Moszkowski, Moritz	1854
Nápravnik, Eduard	1839
Nicode', Jeane Louis	1853
Oberthür, Karl	1819 - 1895
Offenbach, Jacques	1819 - 1880
Pfitzner, Hans	1869
Pierson, Henry	1816 - 1873
Puchat, Max	1859
Raff, Joseph Joachim	1822 - 1882
Randegger, Alberto	1832
Reger, Max	1875
Reinecke, Karl	1824 - 1910
Reuss, August	1871
Reznicek, Emil	1861
Rheinberger, Josef	1859 - 1901
Rietz, Julius	1812 - 1877
Ritter, Alexander	1833 - 1896
Rubinstein, Antonin	1829 - 1894
Satter, Gustav	1832
Scharwenka, Xaver	1850
Schillings, Max	1835
Schlottmann, Louis	1868
Scholz, Bernhard	1826 - 1905
Schumann, Georg	1866
Schumann, Robert	1810 - 1856
Schulz-Schwerin, Karl	1845
Sinigaglia, Leone	1868
Söderman, August	1832 - 1876
Smetona, Bedrick	1824 - 1884
Spohr, Louis	1784 - 1859
Stör, Karl	1814 - 1889
Strauss, Richard	1864
Stucken, Frank von	1858
Swert, Jules de	1843 - 1891
Thieriot, Ferdinand	1838
Thomas, Ambroise	1811 - 1896
Tor, Aulin	1866
Urban, Heinrich	1837 - 1901
Verdi, Guiseppe	1813
Vierling, Georg	1820 - 1901
Volbach, Fritz	1861
Wagner, Richard	1813 - 1883
Wagner, Siegfried	1869
Weidig, Adolf	1867

Wieniawski, Henri	1835 - 1880
Widor, Charles	1845
Wood, Charles	1866
Wolff, Hugo	1860 - 1903
Zöllner, Heinrich	1854

INHALT

Albert, Eugen d'

Ouverture für grosses Orchester zu Grillparzers "Esther"

"Ghismonda"-- Eine Oper in drei Aufzügen mit Benutzung des dramatischen Gedichts von Immermann. ^{c}1897.

"Kain"-- Musikalische Tragödie von Heinrich Bulthaupt. Vorspiel für grosses Orchester. ^{c}1901.

"Der Rubin"-- Musikalisches Märchen in zwei Aufzügen mit Benutzung des gleichnamigen Märchen-Lustspiels von Friedrich Hebbel. Vorspiel. ^{c}1894.

Bennett, William Sterndale

"Die Jungfrau von Samaria"--Ein Oratorium verfasst nach einem alten Kirchenlied: "Nun freut euch, lieben Christen G'mein".

"Die Jungfrau von Orleans"-- Eine Sonata für Klavier nach dem Drama Schillers. Op. 46. ^{c}1876.

Berger, Wilhelm

"Meine Göttin"-- Für Männerchor mit Orchesterbegleitung. Nach dem Gedicht Goethes. Op. 72. ^{c}1898.

Blech, Leo

"Die Nonne"-- Symphonische Dichtung für grosses Orchester nach dem gleichnamigen Gedicht von Otto Julius Bierbaum. Op. 6 ^{c}1898.

Bleyle, Karl

Ouverture zu Reineke Fuchs von Goethe.

Blockx, Jan

"Thyl Uylenspiegel"-- Eine Oper nach dem Volksbuch von Dr. Thomas Murner. ^{c}1900.

Bolck, Oskar

Ouverture zur Oper "Gudrun" für Orchester komponirt nach der Gudrunsaga.* 1210-1215.

Bölsche, Franz

Ouverture zu Hebbels "Judith" für Orchester komponirt. Op. 14. ^{c}1895.

*Author unknown.

Brahms, Johannes

"Academic Festival"-- Eine Ouverture nach Studentenlieder aus dem Kommersbuch. Op. 80.

"Gesang der Parzen"-- Für Chor und Orchester nach dem Gedicht von Goethe. Op. 89.

"Harzreise"--- Eine Rhapsodie nach dem Fragmente von Goethe. Für Chor und Orchester. Op. 53.

"Nänie"-- Für Chor und Orchester nach dem Gedicht Schillers. Op. 82. c1881.

"Rinaldo"-- Eine Kantate nach der Kantate von Goethe. Für Tenor, Männerchor und Orchester. Op. 50.

"Schicksalslied"-- Für Chor und Orchester nach dem gleichnamigen Gedicht von Fr. Hölderlin. Op. 54.

"Triumphlied"-- Für Chor und Orchester. Thema: "Heil dir im Siegerkranz" von Harries. Op. 55.

Bruch, Max

"Das Lied von der Glocke"-- Nach dem gleichnamigen Gedicht von Schiller. Op. 45.

"Die Loreley"-- Eine Oper nach dem Gedicht von Geibel. Op. 16. c1863.

"Scherz, List und Rache"-- Ein Kleinoper nach den Worten von Goethe. Op. 1. c1858.

Brune, Adolf

"Das Lied des Singschwans"-- Nach dem Gedicht, "Der Singschwan" von Ludwig Briel.

Bülow, Hans

Ballade für grosses Orchester nach der Dichtung Uhlands: "Der Sängers Fluch". Op. 16. c1863.

Bungert, August

"Torquato Tasso" von W. von Goethe. Symphonische Ouverture komponirt für grosses Orchester. Op. 14. c1886.

Busoni, Ferruccio

Orchestersuite aus der Musik zu Gozzi's Märchendrama, "Turandot". Op. 41. c1906.

Cowen, Frederic

"Joan of Arc"-- Ein Kleinoper nach dem Drama Schillers. ^{c}1871.

Delius, Frederick

"Das trunkene Lied Zarathustras"-- Ein Kantate aus "Also Sprach Zarathustra" von Nietzsche.

Dvořák, Antonin

"Das goldene Spinnrad"-- Symphonische Dichtung nach der Volkssaga von K. Jaromir Erben. Op. 109.

"Der Wassermann"-- Symphonische Dichtung nach der Volkssaga von K. Jaromir Erben. Op. 107.

"Die Braut von Messina"-- Symphonische Dichtung nach dem gleichnamigen Drama Schillers.

"Die Geisterbraut"-- Eine Kantate für Chor und Orchester nach der Ballade von Bürger. Op. 69. ^{c}1885.

"Die Mittagshexe"-- Symphonische Dichtung nach der Volkssaga von K. Jaromir Erben. Op. 108.

"Die Waldtaube"-- Symphonisches Gedicht nach der gleichnamigen Ballade von K. Jaromir Erben. Op. 110

Dukas, Paul

"Scherzo"-- Nach "Der Zauberlehrling" eine Ballade von Goethe.

Duparc, Henri

"Lenore"-- Symphonische Dichtung nach der Ballade von Bürger. ^{c}1884.

Draeseke, Felix

"Osterscene"-- Ein symphonisches Gedicht nach dem gleichnamigen Gedicht von Goethe.

"Penthesilea"-- Ein symphonisches Vorspiel nach dem Drama von Kleist. Op. 50. ^{c}1889.

Enna, August

"Die Hexe"-- Eine Oper aufgefasst nach dem Drama von Artur Fitger.

Erdmanndöorfer, Max

Vorspiel zu Brachvogels Trauerspiel, "Narziss" für Orchester. Op. 17.

Ertel, Jean Paul

"Belsazar"-- Sinfonische Dichtungnach der Ballade von Goethe. Op. 12. c1905.

"Die nachtliche Heerschau"-- Sinfonische Dichtung nach dem Gedicht von Chr. von Zedlitz. Op. 16. c1907.

"Hero und Leander"-- Des Meeres und der Liebe Wellen. (Schiller-Grillparzer) Sinfonische Dichtung. Op. 20. c1908.

"Maria Stuart"-- Sinfonische Dichtung nach dem Drama von Schiller.

Fibich, Zdeněk

"Nevěska Messinská"-- (Die Braut von Messina) Tragická opera o 3 jednánich. Dle Schillerovy tragoedie....Napsal von Dor. O. Hostinsky'... budbu složil....Zdeněk. Op. 18. c1885.

Foerster, Adolphe

"Faust"-- Vorspiel nach dem Gedicht von Goethe. Op. 48.

"Thusnelda"-- Charakterstück nach dem gleichnamigen Gedicht von Karl Schäfer. Op. 10. c1881.

Frischen, Josef

"Herbstnacht"-- Ein Stimmungsbild nach dem Gedicht von Hebbel. Op. 12. c1901.

Fuchs, Robert

Ouverture zu "Des Meeres und der Liebe Wellen" von Fr. Grillparzer. Op. 59. c1897.

Gade, Niels

"Die Tochter des Erlkönigs"-- Eine Kantate Ähnlich zu dem Gedicht von Goethe.

"Fantasie des Frühlings"-- Eine Kantate nach dem Gedicht von Edmund Lobedanz.

Geisler, Paul

"Der Rattenfänger von Hameln"-- Eine symphonische Dichtung nach dem Märchen von Wolff. ^{c}1881.

"Till Eulenspiegel"-- Eine symphonische Dichtung nach Volksbuch von Dr. Thomas Murner. ^{c}1881.

Goetz, Hermann

"Auch das Schöne musz sterben"-- Für Chor und Orchester nach dem Gedicht, "Nänie" von Schiller. Op. 10.

Goldmark, Karl

"Gotz von Berlichingen"-- Eine Oper nach dem Drama von Goethe. ^{c}1902.

"Penthesilea"-- Ouverture nach dem Drama von Kleist. Op. 31. ^{c}1879.

"Sappho"-- Eine Ouverture nach dem Drama von Grillparzer. Op. 44. ^{c}1894.

Gounod, Charles

Ballett-musik aus "Faust". Nach dem Gedicht von Goethe. ^{c}1859.

Hausegger, Siegmund von

"Barbarossa"-- Symphonische Dichtung in drei Sätzen. ^{c}1901.

Hiller, Ferdinand

"Loreley"-- Eine Kantate nach dem Gedicht von Heine.

Holter, Iver

Suite für Orchester nach der Musik zu Goethes Schauspiel, "Götz von Berlichingen". Op. 10. ^{c}1898.

Huber, Hans

"Kudrun"-- Eine Oper nach der Gudrunsaga 1210-1215.

"Wilhelm Tell"-- Eine Tell-symphonie für grosses Orchester komponirt. Op. 63. ^{c}1881.

Humperdinck, Engelbert

"Die Heirat wider Willen"-- Komische Oper in drei Aufzügen frei nach einem Lustspiel des A. Dumas. Ouverture ^{c}1906.

"Haensel und Gretel"-- Ein Fantasiestück aus den von Jakob und Wilhelm Grimm.

"Königskinder"-- Einleitung eines Märchens zum III Akt von Ernest Rosmer. c1896.

Indy, Vincent d'

"La forê enchanteé"-- Légende-symphonie d'aprés une ballade de Uhland par Vincent d'Indy. Op. 8. c1887.

"Wallenstein"-- Trilogie d'après le poême dramatique de Schiller. Op. 12. c1887.
1 re partie. Le camp de Wallenstein.
2 e partie. Max et Thécla.
3 e partie. La Mort de Wallenstein.

Jensen, Adolf

"Der Gang nach Emmaus"-- Geistliches Fonstück nach dem evangelum Lucä 24, 12-24. Op. 27.

Joachim, Joseph

Ouverture zu Schillers, "Demetrius". Op. 6.

Kaun, Hugo

"Heil dir im Siegerkranz"-- Eine Kantate nach dem Gesang von Harries.

"Maria Magdalena"-- Symphonischer Prolog zu dem gleichnamigen Drama von Hebbel. Op. 44.

Kienzl, Wilhelm

"Aus alten Märchen"-- Neun klene Märchenbilder für Klavier zu Scenen aus dem bekanntesten deutschen Volksmärchen. Op. 12. c1880.

"Der Pfeifertag"-- Nach dem Feuertag der Meistersinger.*

Kistler, Cyrill

"Eulenspiegel"-- Eine komische Oper, die das symphonisches Gedicht von Strauss bei zehn Jahren hervorging. Nach dem Volksbuch von Murner.

Kolbe, Oscar

Ouverture zum Trauerspiel: Wallenstein's Tod. nach Goethe.

Klose, Friedrich

"Elfenreigen"-- Aus dem lyrischen Vorspiel zu Goethes "Faust" II Teil. c1892.

---

* Author unknown.

Klughardt, August

"Lenore"-- Symphonische Dichtung nach dem Ballade von Bürger. Op. 27. ᶜ1875.

Krehl, Stephan

"Vorspiel zu "Hannele" von Gerhart Hauptmann. Op. 15. ᶜ1897.

Krug-Waldsee, Josef

"Das Meeres und der Liebe Wellen"-- Symphonische Dichtung nach Grillparzer. Op. 4. ᶜ1901.

Lachner, Vinzenz

Ouverture zu Schillers, "Demetrius". Op. 44. ᶜ1865.

Ouverture und Marsch zu Schillers, "Turandot". Op. 33. ᶜ1865.

Lassen, Eduard von

Symphonisches Zwischenspiel zu Calderons Schauspiel, "Uber allen zauber Liebe". Op. 77. ᶜ1883.

Lekeu, Guillaume

Dieux Etudes Symphoniques. Einer deren in zwei Teilung: "Faust" und "Hamlet".

Lindpainter, Peter J. von

Ouverture zu Goethes, "Faust". Op. 80. ᶜ1858.

Liszt, Franz

"Die Glocken der Strassburger Münsters"-- Eine Kantate nach Hartmann von Aue.

"Die Ideale"-- Eine symphonische Dichtung nach dem Gedicht von Schiller zur Enthüllung des Goethe-Schiller Monument in Weimar im Jahre 1857.

"Zwei Episoden aus Lenaus "Faust".
a.- Der nachtliche Zug.
b.- Zwei Mephisto-Walzer.

"Eine Faust-symphonie".- In drei Charakterbildern nach Goethe. ᶜ1861.
I.- Faust.
II.- Gretchen
III.- Mephistopheles und Schlusschor.

"Festchor"-- Zur Enthüllung des Herder
Denkmal in Weimar im Jahre 1859.

"Künstler Festzug"-- Komponirt zur Schillerfeier im
Jahre 1859.

"Le triomphe funèbre du Tasse"-- Epilogue du poème
symphonique "Tasso, lamento e trionfo". c1893.

"Prometheus"-- Eine Kantate nach dem Gedicht von Herder.

Litolff, Henry

"Die Girondisten"-- Eine Ouverture zu dem Trauerspiel
von Robert Griepenkerl. Op. 80.

"Maximilian Robespierre"-- Ouverture zu dem Trauerspiel
von Robert Griepenkerl. Op. 55. c1856.

Lux, Friedrich

Ouverture zu Körners "Rosmunde". Op. 76. c1885.

MacDowell, Edward

"Die Sarazen"-- und "Die schöne Aldâ"-- Zwei Fragmente
nach dem Rolandslied von Konrad. Op. 30. c1891.

Macfarren, Georg

"Don Carlos"-- Ouverture nach dem Drama von Schiller.

Mahler, Gustav

"Die Argonauten"-- Eine symphonische Dichtung nach dem
Drama von Grillparzer.

"Ein Sommermorgentraum"-- Eine Symphonie nach "Des
Knaben Wunderhorn" von Voss.

"Naturleben"-- Eine Symphonie nach der Brummglocke von
Nietzsche.

"Rubezahl"-- Nach einem alten Märchen aus dem Riesengebirge. *

Marschalk, Max

Vorspiel zu Hauptmanns Glashüttemächen: Und Pippa tanzt".
Op. 30. c1906.

Massenet, Jules

"Werther"-- Eine Oper nach Goethes, "Werther". c1892.

---

* Author unknown.

Mayer, Emilie

"Faust"-- Eine Ouverture nach dem Gedicht von Goethe. Op. 46. ^{c}1880.

Meyerbeer, Giacomo

Festmarsch zu Schillers hundertjähriger Geburtstagfeier. c1860.

Grosse Polonaise aus Michael Beers Trauerspiel, "Struensee". ^{c}1850.

Mihalovich, Edmund von

Ballade für grosses Orchester nach Strachwitz Dichtung: "Das Geisterschiff". ^{c}1879.

Eine Faust-phantasie nach Goethe. ^{c}1882.

"Hero und Leander"-- nach Goethes Ballade. ^{c}1879.

Moszkowski, Moritz

"Johanna d' Arc"-- Symphonische Dichtung in vier Abteilung nach dem Drama Schillers. Op. 19. ^{c}1879.

Nápraónik, Eduard

Suite für grosses Orchester aus der Musik zu der dramatischen Dichtung, "Don Juan" nach Lenau. Op. 54. ^{c}1901.

Nicodé, Jeane Louis

"Das Meer"-- Eine symphonische Ode für Männerchor, Orchester und Orgel nach dem Gedicht von Woermann.

"Maria Stuart"-- Eine symphonische Dichtung nach dem Drama von Schiller. Op 4. ^{c}1879.

Oberthür, Karl

"Rubezahl"-- Ouverture nach einem alten Märchen aus dem Riesengebirge. *
Op. 82. ^{c}1867.

Offenbach, Jacques

"Les Contes d' Hoffmann"-- Eine Oper-comique.

Pfitzner, Hans

"Der arme Heinrich"-- Ein musikalisches Drama nach Hartmann von Aue. ^{c}1895.

"Das Christ-elflein"-- Ouverture zu den Worten von Ilse von Stach.

---

* Author unknown.

Pierson, Henry

"Die Jungfrau von Orleans"-- Ouverture nach dem Drama von Schiller. Op. 101. ^{c}1876.

Puchat, Max

"Das Ideal und das Leben"-- Symphonische Dichtung nach Schiller. Op. 24. ^{c}1892.

"Euphorion"-- Symphonische Dichtung nach Goethes, "Faust". II Teil, III Akt. Op. 14. ^{c}1888.

Raff, Joachim

"Eine Fest' Burg"-- Ouverture zu einem Drama aus dem dreizigjährigen Krieg nach Luthers Lied. Op. 127. ^{c}1866.

"Im Walde"-- Symphony nach Bürgers, "Der Wilde Jäger". Op. 153. ^{c}1871.

"Lenore"-- Symphony nach dem Ballade von Bürger. Op. 177

"Zwei Märsche"-- Nach dem Trauerspiel von Wilhelm Genast. ^{c}1885.

Randegger, Alberto

"Fridolin"-- Eine Kantate nach dem Ballade von Schiller.

"Medea"-- Kantate nach dem Drama von Klinger.

"Saffo"-- Kantate nach dem Drama von Grillparzer.

Reger, Max

"Variations and Fugue upon a Merry Theme by J. A. Hiller. Nach einer Melodie zu Hillers Kleinoper, "Der Aerndtekranz". ("The Harvest Wreath") Op. 100. ^{c}1907.

Reinecke, Karl

"An die Künstler"-- Ouverture nach dem Gedicht von Schiller für Orchester und Männerchor. Op. 218. ^{c}1893.

"Aus zwölf Tonbilder".
I. Trauermusik aus "Zenobia" nach der Trägodie Kleins. Op. 194. ^{c}1887.

II. Pastorale
"Ihr Hirten Erwacht".
"Weihnachtslied". Op. 63.

IV. Kaempevisa. Altnordisches Lied. Op. 173.

VIII. Friedensmarsch aus "Zenobia". Op. 194.

IX. Weihnachtsabend aus der Musik zu Hoffmanns Marchen, "Nussknacker und Mausekönig. Op. 46.

X. Drosselmeyers Uhrenlied aus der Musik zu Hoffmanns Märchen, "Nussknacker und Mausekönig". Op. 46.

"Zenobia"-- Ouverture nach dem Trauerspiel von Klein. Op. 193. c1887.

"Zur Reformationsfeier"-- Variationen über Luthers, "Ein Fest' Bürg". Op. 191. c1887.

Reuss, August

"Der Thor und der Tod"-- Symphonischer Prolog nach dem Drama von Hugo von Hofmannsthal. Op. 10. c1901.

"Judith"-- Nach Hebbels Tragödie. Op. 20. c1905.

Reznicek, Emil

"Die Jungfrau von Orleans"-- Ouverture nach dem Drama Schillers.

"Donna Diana"-- Nach dem Drama von Joseph Schreyvogel.

"Till Eulenspiegel"-- Eine Oper nach dem Volksbuch von Dr. Murner.

Rheinberger, Josef

"Demetrius"-- Ouverture nach Schillers Drama. Op,110. c1867.

Rietz, Julius

"Hero und Leander"-- Ouverture nach dem Drama von Schiller. Op. 11

Ritter, Alexander

Sursum Corda! Eine Sturm und Drang Phantasie für Orchester nach dem Drama von Klinger. Op. 23 c1896

Rosenfeld, Isador

"Die Braut von Messina"-- Ouverture nach dem Drama von Schiller. Op. 25.

Rubinstein, Anton

"Faust"-- Ein musikalisches Charakterbild für Orchester. Op. 68. c1864.

Satter, Gustav

"An die Freude"-- Eine Kantate nach dem Gedicht von Schiller.

"Lorelei"-- Eine Kantate nach dem Gedicht von Heine.

Scharwenka, Xaver

"Mataswintha"-- Eine Oper in drei Akten nach dem historischen Roman von Felix Dahn: "Ein Kampf um Rom"

Schillings, Max

"Das Hexenlied"-- Eine Ballade zum Vortragen mit Begleitun einer Orchester oder Klavier, der text von Ernest von Wildenbruch. Op. 15.

"Der Pfeifertag"-- Eine Oper nach einem Festitag der Meistersinger. *

"The Harvest Festival"-- Nach einem Fragment von Hebbel.

Schlottmann, Louis

"Wallenstein's Lager"-- Ouverture nach Schiller. Op. 23. c1870.

Scholz, Bernard

"Iphigenie auf Tauris"-- Ouverture nach Goethe. Op. 15.

Schumann, Georg

"Genoveva"-- Ouverture nach Hebbel und Tieck.

"Lebensfreude"-- Ouverture nach dem Lied von Nägeli.

"Totenklang"-- Ouverture nach dem Drama, "Die Braut von Messina" von Schiller.

Schumann, Robert

"Das Glück von Edenhall"-- Eine Kantate nach der Ballade von Uhland. Op. 143.

"Der Königssohn"-- Eine Kantate nach der Ballade von Uhland. Op. 116.

"Der Rose Pilgerfahrt"-- Eine Kantate nach dem Gedicht von Moritz Horn. Op. 112.

"Des Sängers Fluch"-- Für Chor und Orchester nach dem Gedicht von Uhland. Op. 139.

*Author unknown.

"Die Braut von Messina"-- Ouverture nach dem Drama Schillers. Op. 100.

"Faust"-- Scenen für Soli, Chor und Orchester nach Goethe.

"Genoveva"-- Ouverture zu der Oper nach der Tragödie Hebbels. Op. 81.

"Hermann und Dorothea"-- Ouverture nach Goethe. Op. 136. c1857.

"Nachtlied"-- Für Chor und Orchester nach dem Gedicht von Hebbel. Op. 108.

"Papillons"-- Nach dem letzten Capitel des Flegeljahre von Jean Paul. Op. 2.

"Requiem für Mignon"-- Für Chor und Orchester aus Goethe's "Wilhelm Meister". Op. 98 b.

Schulz-Schwerin, Karl

"Die Braut von Messina"-- Ouverture nach Schiller. c1884.

"Torquato Tasso"-- Ouverture nach Goethe. c1875.

Sinigaglia, Leone

Variationen für Oboe und Klavier nach Schuberts, "Heidenröslein". Op. 19.

Söderman, August

"Die Jungfrau von Orleans"-- Ouverture nach Schiller.

Smetana, Bedřich

"Wallenstein's Lager"-- Symphonische Dichtung nach Schiller. c1896.

Spohr, Louis

"Faust"-- Ouverture nach Goethe.

"Tochter der Luft"-- Nach dem Gedicht von Raupach.

Stör, Karl

"Lied von der Glocke"-- Nach dem Gedicht von Schiller. Op. 20. c1872.

Strauss, Richard

"Also Sprach Zarathustra"-- Eine Symphonie nach Friedrich Nietzsche. c1896.

"Das Thal"-- Nach dem Gedicht von Uhland.

"Don Juan"-- Nach Lenau. Op. 20. c1904.

"Salome's Dance"-- Nach dem Drama von Hedwig Lachmann.

"Taillefer"-- Nach einem Gedicht von Uhland.

"Tod und Verklärung"-- Ein Tongedicht Zusammen-ausgearbeitet von Richard Strauss in der Musik und in einem lyrischen Gedicht von Alexander Ritter. Op. 24. c1904.

"Till Eulenspiegels Lustige Streiche"-- Nach alter schelmenweise in Roudeauform. Op. 28. c1904.

"Wandrers Sturmlied"-- Nach dem Gedicht Goethes. Op. 14.

Stucken, Frank von

"William Ratcliff"-- Prolog nach Heines Tragödie. Op. 6.

Swert, Jules de

"Die Albigenser"-- Eine Oper nach Lenau.

Thieriot, Ferdinand

"Leben und Sterben"-- Nach Jean Paul. Op. 72. c1900.

"Turandot"-- Ouverture nach Schiller. Op. 43. c1889.

Thomas, Ambroise

"Mignon"-- Ouverture nach Goethe's, "Wilhelm Meister". c1868.

Tor, Aulin

"Meister Olof"-- Suite nach dem Drama von August Strindberg.

Urban, Heinrich

"Fiesco"-- Ouverture nach Schiller. Op. 6.

"Der Rattenfänger von Hameln"-- Ein Fantasiestück nach Julius Wolffs Aventure. Op. 25. c1880.

Verdi, Guiseppe

"Don Carlos"-- Eine Oper nach Schillers Drama.

Vierling, Georg

"Die Hermannschlacht"-- Ouverture nach dem Drama von Kleist. Op. 31. c1866.

"Die Hexe"-- Ouverture nach dem Drama von A. Fitger. Op. 61. c1884.

"Maria Stuart"-- Ouverture nach Schillers Drama. Op. 14. c1856.

Volbach, Fritz

"Alt Heidelberg"-- Nach dem Studentlied von Joseph Victor.

Wagner, Richard

"Faust"-- Ouverture nach Goethe.

"Kaisermarsch"-- Nach Luthers, "Eine Fest' Burg ist unser Gott". c1871.

"Lohengrin"-- Romantische Oper in drei Aufzüge. c1906.

"Meistersinger von Nürnberg"-- Gegründet nach den alten Gilden. Vollendet im Jahre 1867.

"Parsifal"-- Musikalisch dramatisierst nach dem epischen Gedicht aus dem dritten Jahrhundert das ganze entschlossen im Jahre 1882.

"Rheingold, Das"-- Vorabend zum Trilogie "Der Ring des Nibelungen" nach der alten Nibelungensaga.

"Siegfried-idyll"-- Für Orchester. Keine Verbindung mit dem Siegfried Drama. (1878)

"Träume"-- Nach dem Gedicht von Mathilde Wesendonck.

"Tristan und Isolde"-- Eine musikalische Ausarbeitung nach der uhralten Geschichte aus dem elften Jahrhundert, deutsche Übersetzung von Eilhard von Oberge.

"Waldleben"-- Eine Ausarbeitung aus dem Siegfrieddrama gegründet aus dem Ring des Nibelungen.

"Walküre, Die"-- Das erste Musikdrama der Nibelungentrilogie.

Wagner, Siegfried

"Sehnsucht"-- Ein Symphonisches Gedicht nach Schiller.

Weidig, Adolf

"Three Episodes"-- Nach dem Clärchen Lied aus Goethes, "Egmont".

Wieniawski, Henri

"Faust"-- Eine Fantasie nach Goethe.

Widor, Charles

"Walpurgisnacht"-- Nach Goethe. Op. 60.

Wood, Charles

"Iphigenia auf Tauris"-- Nach Goethe. c1894.

Wolf, Hugo

"Er ist's"-- Für Orchester nach dem Gedicht von Eduard Mörike.

"Penthesilea"-- Symphonie nach dem Trauerspiel von Kleist. c1903.

Zollner, Heinrich

"Die versunkene Glocke"-- Nach Gerhart Hauptmann. Op. 80. c1900.

TABULATION OF CONTENTS.

COMPOSER	COMPOSITION	CLASS	AUTHOR	SOURCE
d'Albert				
	Esther	Overture	Grillparzer	Drama
	Der Rubin	Opera	Hebbel	Legend
	Ghismonda	Opera	Immermann	Drama
	Kain	Opera	Bulthaupt	Drama
Bennet				
	Die Jungfrau von Samaria	Oratorio	Luther	Hymn
	Die Jungfrau von Orleans	Sonata	Schiller	Drama
Berger				
	Meine Göttin	Oratorio	Goethe	Poem
Blech				
	Die Nonne	Symphony	Bierbaum	Poem
Bleyle				
	Reineke Fuchs	Overture	Goethe	Epic
Blockx				
	Thyl Uylenspiegel	Opera	Murner	Legend
Bolck				
	Gudrun	Overture	Unknown	Legend
Bölsche				
	Judith	Overture	Hebbel	Drama
Brahms				
	Academic Festival	Overture	Binzer	Song
	Gesang der Parzen	Chorus	Goethe	Poem
	Harzreise	Rhapsodie	Goethe	Narrative
	Nänie	Chorus	Schiller	Poem
	Rinaldo	Cantata	Goethe	Poem
	Schicksalslied	Chorus	Hölderlin	Poem
	Triumphlied	Chorus	Harries	Poem
Bruch				
	Das Lied von der Glocke	Opera	Schiller	Poem
	Die Loreley	Opera	Geibel	Poem
	Scherz, List und Rache	Operetta	Goethe	Quotation
Brune				
	Das Lied des Singschwans	Symphony	Briel	Poem
Bülow				
	Des Sangers Fluch	Symphony	Uhland	Ballad
Bungert				
	Torquato Tasso	Overture	Goethe	Drama
Busoni				
	Turandot	Suite	Gozzi	Drama
Delius				
	Das trunkene Lied Zarathustra	Cantata	Nietzsche	Narrative
Dvǒrák				
	Das goldene Spinnrad	Symphony	Erben	Legend
	Der Wassermann	Symphony	Erben	Legend
	Die Braut von Messina	Symphony	Schiller	Drama
	Die Geisterbraut	Cantata	Bürger	Ballad
	Die Mittagshexe	Symphony	Erben	Legend
	Die Waldtaube	Symphony	Erben	Ballad
Dukas				
	Der Zauberlehrling	Scherzo	Goethe	Ballad

Duparc			
Lenore	Symphony	Bürger	Ballad
Draescke			
Osterscene	Symphony	Goethe	Poem
Penthesilea	Symphony	Kleist	Drama
Enna			
Die Hexe	Opera	Fitger	Drama
Erdmanndörfer			
Narciss	Overturen	Brachvogel	Drama
Ertel			
Belsazar	Symphony	Goethe	Ballad
Die Nachtliche Heerschau	Symphony	Zedlitz	Poem
Hero and Leander	Symphony	Schiller	Drama
Maria Stuart	Symphony	Schiller	Drama
Fibich			
Die Braut von Messina	Opera	Schiller	Drama
Foerster			
Faust	Overture	Goethe	Poem
Thusnelda	Symphony	Schäfer	Poem
Frischen			
Herbstnacht	Symphony	Hebbel	Poem
Fuchs			
Des Meeres und des Liebe Wellen	Overture	Grillparzer	Drama
Gade			
Die Tochter des Erlkönigs	Cantata	Goethe	Poem
Spring Fantasie	Cantata	Lobedanz	Poem
Geisler			
Der Rattenfänger von Hameln	Symphony	Wolff	Legend
Till Eulenspiegel	Symphony	Murner	Legend
Goetz			
Auch das Schöne musz sterben	Chorus	Schiller	Poem
Goldmark			
Götz von Berlichingen	Opera	Goethe	Drama
Penthesilea	Overture	Kleist	Drama
Sappho	Overture	Grillparzer	Drama
Gounod			
Faust	Ballet	Goethe	Poem
Hausegger			
Barbarossa	Symphony	Grabbe	Drama
Hiller			
Loreley	Cantata	Heine	Poem
Holter			
Götz von Berlichingen	Suite	Goethe	Drama
Huber			
Kudrun	Opera	Unknown	Epic
Wilhelm Tell	Symphony	Schiller	Drama
Humperdinck			
Die Heirat wider Willen	Opera	Duma	Drama
Haensel und Gretel	Overture	Humperdinck	Legend
Königskinder	Suite	Humperdinck	Legend
d'Indy			
La foret enchantée	Symphony	Uhland	Ballad
Wallenstein	Symphony	Schiller	Drama
Jensen			
Der Gang nach Emmaus	Symphony	Bible	Narrative
Joachim			
Demetrius	Overture	Schiller	Drama

Kaun			
Heil dir im Siegerkranz	Cantata	Harries	Poem
Maria Magdalena	Symphony	Hebbel	Drama
Kienzl			
Aus alten Märchen	Piano	Unknown	Legend
Der Pfeifertag	Symphony	Unknown	Legend
Kistler			
Eulenspiegel	Opera	Murner	Legend
Kolbe			
Wallenstein's Tod	Overture	Schiller	Drama
Klughardt			
Lenore	Symphony	Bürger	Ballad
Krehl			
Hannele	Overture	Hauptmann	Drama
Krug-Waldsee			
Das Meeres und der Liebe Wellen	Symphony	Grillparzer	Drama
Lachner			
Demetrius	Overture	Schiller	Drama
Turandot	Overture	Schiller	Drama
Lassen			
Uber allen zauber Liebe	Intermezzo	Calderon	Drama
Lekeu			
Faust	Symphony	Goethe	Poem
Lindpainter			
Faust	Overture	Goethe	Poem
Liszt			
Die Glocken, etc	Cantata	Hartmann	Epic
Die Ideale	Symphony	Schiller	Poem
Faust Episode	Episode	Goethe	Poem
Faust-symphony	Symphony	Goethe	Poem
Festchor	Chorus	Herder	Celebration
Festmarsche	March	Goethe	Celebration
Festvorspiel	Prelude	Goethe	Celebration
Künstler Festzug	Symphony	Schiller	Celebration
~~Le~~ triomphe funebre du Tasso	Symphony	Goethe	Drama
Prometheus	Cantata	Herder	Poem
Litolff			
Die Girondisten	Overture	Griepenkerl	Drama
Maximilian Robespierre	Overture	Griepenkerl	Drama
Lux			
Rosamunde	Overture	Körner	Novel
MacDowell			
Die Sarazen	Fragment	Konrad	Legend
Macfarren			
Don Carlos	Overture	Schiller	Drama
Mahler			
Die Argonauten	Symphony	Grill	Drama
Ein Sommermorgentraum	Symphony	Voss	Poem
Naturleben	Symphony	Nietzsche	Poem
Rubezahl	Symphony	Unknown	Legend
Marschalk			
Und Pippa tanzt	Overture	Hauptmann	Legend
Massenet			
Werther	Opera	Goethe	Drama
Mayer			
Faust	Overture	Goethe	Poem

Meyerbeer	Festmarsch	March	Schiller	Celebration
	Struensee	Polonaise	Beers	Drama
Mihalovich	Das Geisterschiff	Symphony	Strachwitz	Ballad
	Faust	Fantasie	Goethe	Poem
	Hero and Leander	Symphony	Schiller	Ballad
Moszkowski	Johanna d'Arc	Symphony	Schiller	Drama
Nápraónik	Don Juan	Symphony	Lenau	Poem
Nicodé	Das Meer	Symphony	Woermann	Poem
	Maria Stuart	Symphony	Schiller	Drama
Oberthür	Rubenzahl	Overture	Unknown	Legend
Offenbach	Les Contes	Opera	Hoffmann	Legend
Pfitzner	Der arme Heinrich	Symphony	Hartmann	Legend
	Das Christ-elflein	Overture	Ilse von Stach	Quotation
Pierson	Die Jungfrau von Orleans	Overture	Schiller	Drama
Puchat	Das Ideal und das Leben	Symphony	Schiller	Poem
	Euphorion	Symphony	Goethe	Poem
Raff	Eine Fest' Burg	Overture	Luther	Hymnn
	Im Walde	Symphony	Bürger	Ballad
	Lenore	Symphony	Bürger	Ballad
	Zwei Märsche	March	Genast	Drama
Randegger	Fridolin	Cantata	Schiller	Ballad
	Medea	Cantata	Klinger	Drama
	Saffo	Cantata	Grillparzer	Drama
Reger	Variations	Fugue	Hiller	Operetta
Reinecke	An die Künstler	Overture	Schiller	Poem
	Aus Zwölf Tonbilder	Symphony	Hoffmann	Legend
	Zenobia	Overture	Klein	Drama
	Zur Reformationsfeier	Variations	Luther	Hymnn
Reuss	Der Thor und der Tod	Symphony	Hoffmannsthal	Drama
	Judith	Symphony	Hebbel	Drama
Reznicek	Die Jungfrau von Orleans	Overture	Schiller	Drama
	Donna Diana	Overture	Schreyvogel	Drama
	Till Eulenspiegel	Opera	Murner	Legend
Rheinberger	Demetrius	Overture	Schiller	Drama
	Wallenstein	Symphony	Schiller	Drama
Rietz	Hero and Leander	Overture	Schiller	Drama
Ritter	Sturm und Drang	Fantasie	Klinger	Drama

Rosenfeld			
Die Braut von Messina	Overture	Schiller	Drama
Rubinstein			
Faust	Overture	Goethe	Poem
Satter			
An die Freude	Cantata	Schiller	Poem
Scharwenka			
Mataswintha	Opera	Dahn	Novel
Schillings			
Das Hexenlied	Recitation	Wildenbruch	Ballad
Der Pfeifertag	Opera	Unknown	Celebration
The Harvest Festival	Overture	Hebbel	Legend
Schlottmann			
Wallenstein's Lager	Overture	Schiller	Drama
Scholz			
Iphigenie auf Tauris	Overture	Goethe	Drama
Schumann, G.			
Genoveva	Overture	Hebbel	Drama
Lebensfreude	Overture	Nägeli	Poem
Totenklang	Overture	Schiller	Drama
Schumann, R.			
Das Gluck von Edenhall	Cantata	Uhland	Ballad
Der Königssohn	Cantata	Uhland	Ballad
Der Rose Pilgerfahrt	Cantata	Horn	Poem
Des Sängers Fluch	Chorus	Uhland	Poem
Die Braut von Messina	Overture	Schiller	Drama
Faust	Chorus	Goethe	Poem
Genoveva	Overture	Hebbel	Drama
Hermann und Dorothea	Overture	Goethe	Ballad
Nachtlied	Chorus	Hebbel	Poem
Papillons	Piano	Paul	Novel
Requiem für Mignon	Chorus	Goethe	Novel
Vom Pagen, etc	Cantata	Geibel	Poem
Schulz-Schwerin			
Die Braut von Messina	Overture	Schiller	Drama
Torquato Tasso	Overture	Goethe	Drama
Sinigaglia			
Variations	Variations	Heine	Poem
Södermann			
Die Jungfrau von Orleans	Overture	Schiller	Drama
Smetana			
Wallenstein's Lager	Symphony	Schiller	Drama
Spohr			
Faust	Overture	Goethe	Poem
Stör			
Das Lied von der Glocke	Symphony	Schiller	Poem
Strauss			
Also Sprach Zarathustra	Symphony	Nietzsche	Narrative
Das Thal	Orchestra	Uhland	Poem
Don Juan	Symphony	Lenau	Poem
Salome's Dance	Symphony	Lachmann	Drama
Taillefer	Chorus	Uhland	Poem
Tod und Verklärung	Symphony	Ritter	Poem
Till Eulenspiegel	Symphony	Murner	Legend
Wandrers Sturmlied	Chorus	Goethe	Poem

Stucken			
William Ratcliff	Overture	Heine	Drama
Swert			
Die Albigenser	Opera	Lenau	Poem
Thieriot			
Leben und Sterben	Idylle	Paul	Poem
Turandot	Overture	Schiller	Drama
Thomas			
Mignon	Overture	Goethe	Drama
Tor			
Meister Olof	Suite	Strindberg	Drama
Urban			
Fiesco	Overture	Schiller	Drama
Der Rattenfänger, etc	Fantasie	Wolff	Legend
Verdi			
Don Carlos	Opera	Schiller	Drama
Vierling			
Die Hermannschlacht	Overture	Kleist	Drama
Die Hexe	Overture	Vierling	Drama
Maria Stuart	Overture	Schiller	Drama
Volbach			
Alt Heidelberg	Symphony	Victor	Poem
Wagner, R.			
Faust	Overture	Goethe	Poem
Kaisermarsch	March	Luther	Hymnn
Lohengrin	Opera	Unknown	Epic
Meistersinger von Nürnberg	Opera	Wolfram	Epic
Parsifal	Opera	Nibelungen	Epic
Rheingold, Das	Opera	Nibelungen	Epic
Siegfried-idyll	Opera	Nibelungen	Epic
Träume	Symphony	Wesendonck	Poem
Tristan und Isolde	Opera	Eilhard	Epic
Waldleben	Fragment	Nibelungen	Epic
Walküre, Die	Opera	Nibelungen	Epic
Wagner, S.			
Sehnsucht	Symphony	Schiller	Poem
Weidig			
Three Episodes	Fantasie	Goethe	Poem
Wieniawski			
Faust	Fantasie	Goethe	Poem
Widor			
Walpurgisnacht	Overture	Goethe	Poem
Wood			
Iphigenia auf Tauris	Overture	Goethe	Drama
Wolf			
Er ist's	Orchestra	Mörike	Poem
Penthesilea	Symphony	Kleist	Drama
Zollner			
Die versunkene Glocke	Symphony	Hauptmann	Drama

CHART "A"

Showing the Relative Extent of Usage
of
Twenty-five German Writers.

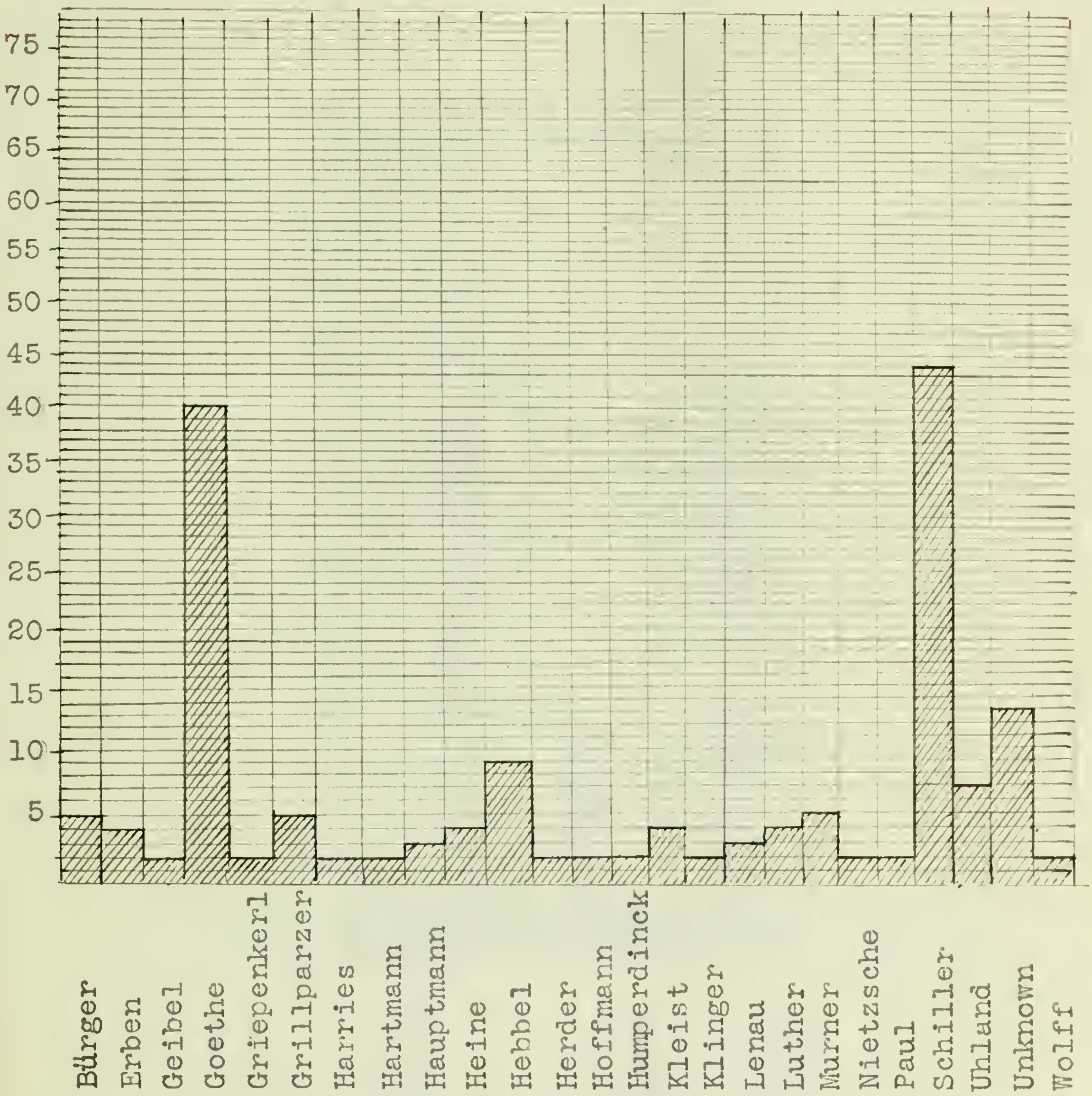


CHART "B"

Showing the Nature of the Sources for Musical Inspiration

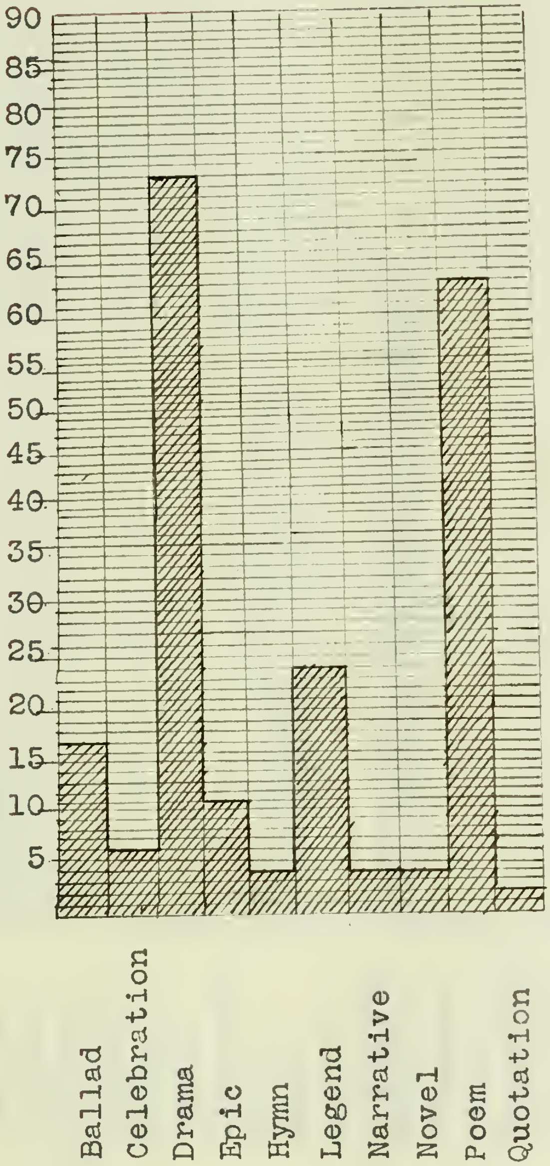
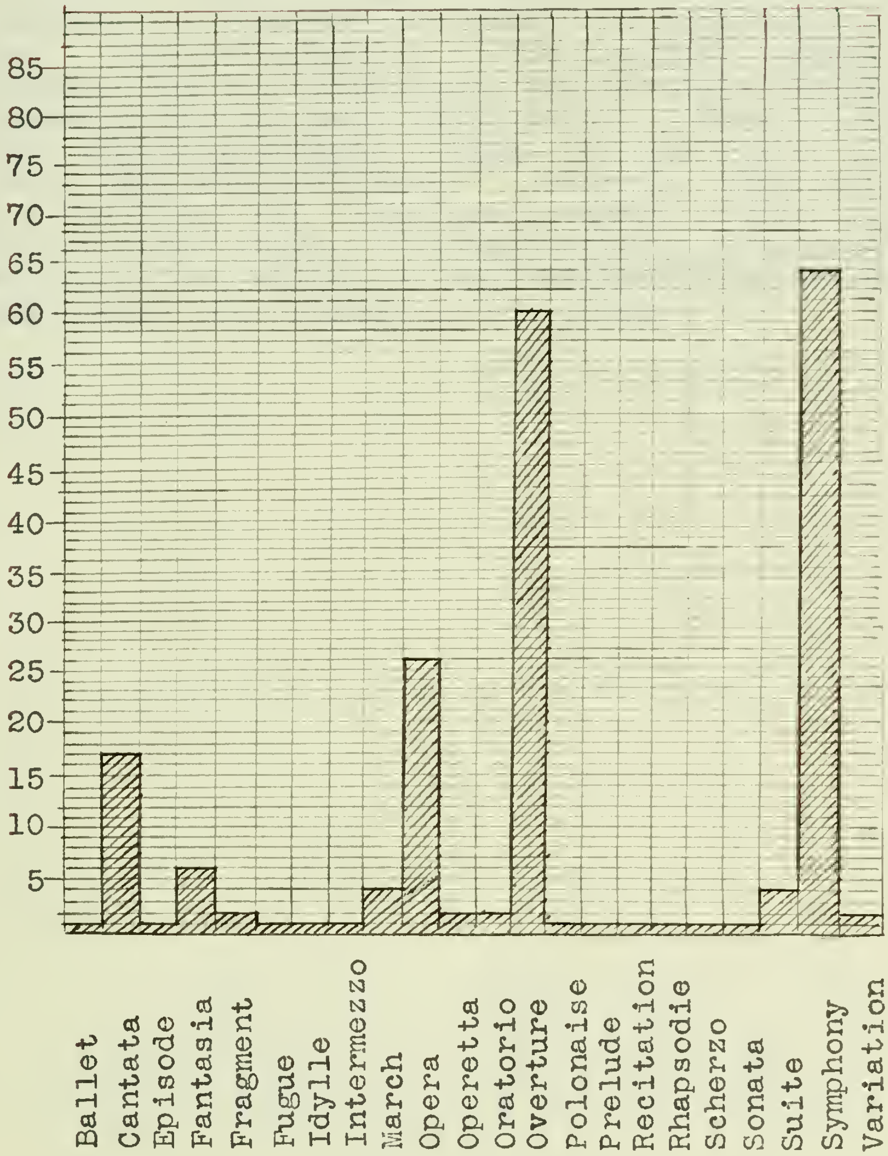


CHART "C"

Showing the Relative Importance
of the
Forms of Musical Expression



"Der Rubin" *

"Der Rubin" ("The Ruby"), an opera based upon a fanciful Oriental story by Hebbel, was d'Albert's first dramatic work and was brought out in 1893. The story is one which admits of rich musical color. The daughter of a Caliph has been imprisoned in a ruby because she has refused to give three drops of her blood to a magician. Asaf steals the ruby and discovers the way to free her, but he is arrested when it becomes known that he has stolen the gem. By throwing it away he fulfills the conditions of her release, is rewarded her hand, and presumably is happy ever after. The introduction to the prelude, langsam, opens with a passage for the muted horns and trumpets, which is followed by a passage for the wind instruments. This in turn is succeeded by a charming melodic passage for the flute, clarinet, and 'cellos with harp accompaniment. After the development of this material a brilliant and vivacious movement ensues, constructed of a theme in dance rhythm, and another of a more distinctly melodious character, which are most skillfully elaborated. A short coda brings the prelude to its close.

---

* Upton: Standard Concert Repertory.

"The Woman of Samaria" *

Of the composer, it has beed said: "In his whole career he never condescended to write a single note for popular effect, nor can a bar of his music be quoted which in style and aim does not belong to what is highest in musical art".

"The Woman of Samaria", a short, one-part oratorio, styled by its composer a "sacred cantata", was first produced at the Birmingham Festival, August 27, 1867. The story is taken from the fourth chapter of the gospel according to St. John, and follows literally the narrative of the journey of the Saviour into Samaria--his rest at Jacob's well, his meeting with the woman who came thither to draw water, and the conversation which followed.

The oratorio opens with a brief instrumental introduction and chorale ("Yes Christian People, now rejoice") for sopranos alone, the melody of which first appeared in the Geistliche Lieder, issued at Wittenberg in 1535. The words are a translation of the old hymn, "Nun freut eüch, lieben Christen G'mein", to which the tune was formerly sung.

---

* Upton: Standard Oratorios.

"Thyl Uylenspiegel" *

Thyl Uylenspiegel is not the rogue of Richard Strauss nor the rascal of Reznicek, but a popular leader who arouses the peasants against Spanish misrule. In the first act he departs gaily with his mandolin, but returns later to find that his father has been burned alive on the public square. He is eager for revenge and is aided by his finacée Nelle. In the second act, Thyl and Nelle with their friend Lamme travel about and incite the people to revolt. In the forest they capture the enemy's messenger. The third act introduces a mock wedding-procession, by which the conspirators gain an entrance to Maestricht. This is being seized by the Spaniards, but is now successfully relieved by Thyl. The work ends with a series of triumphal choruses.

---

* Elson: Modern Composers.

"Academic Festival Overture" [*]

This composition was written during the summer of 1880, in connection with the conferring upon Brahms of the degree of Doctor of Philosophy by the University of Breslau. It is developed mainly from certain German students' songs:

"Wir hatten gebauet ein stattliches Haus"
"Der Landesvater"
"Das Fuchs-Lied"
"Gaudeamus Igitur"

The overture opens directly with the principal theme, adapted probably from some folksong. It is given out by the strings in conjunction with the bassoons and percussion instruments. After considerable elaboration, a transitional episode leads to the introduction of the first of the students' songs mentioned above. This is given out by the brasses and woodwinds. Other transitional material leads to a recollection of the opening theme and thence to the second theme proper, worked up at considerable length in the strings and woodwinds. In the course of time the second of the students' songs, "Der Landesvater" makes its appearance. It is mentioned that this song is a sort of national anthem of the German students, only sung once every year and then in conjunction with especially solemn ceremonies. A brief concluding episode for the woodwinds in triplets finishes the opening section of the overture. The middle part, free-fantasia, commences with the humorous "Fuchs-Lied", introduced by the bassoons--"the humorists of the orchestra". Other instruments participate gradually in the sport and in time the entire orchestra, except the trombones, is drawn into the frolic. It has been said of this song that "it is sung upon many occasions of student life, one being when a new student is introduced into a "kneipe" or student group, whereupon the older ones sing: "Was kommt dort von der Höh'?" The third part of the movement is of somewhat irregular construction, the first theme being omitted. The students' songs so far treated all reappear, however, but somewhat differently manipulated than before. All lead, at length, to the dashing coda, which is devoted wholly to song No. 4--"Gaudeamus Igitur"--announced by all the brasses and woodwinds.

"Triumphlied" [†]

"Triumphlied" ("Song of Triumph") was written by Brahms in commemoration of the victories of German arms and the re-establishment of the Empire, and is dedicated to "the German Emperor Wilhelm I". It was performed at the fifty-first festival of the Lower Rhine at Cologne in 1873. The text of the paraphrase is based upon the nineteenth chapter of Revelation. The scriptural selection is divided into three movements, which are introduced by a brief instrumental prelude of a solemn but animated character,

---

[*] Theo. Thomas: Program Notes. [†] Upton: Standard Cantatas.

in the closing measures of which a double choir breaks in with jubilant shouts of "Hallelujah! praise the Lord!" The theme of the movement is the stirring old German song, "Heil dir im Siegerkranz", which is worked up with consummate skill.

The second movement ("Glory be to God!") is intervened by a short fugue leading to a fresh melody. alternately sung by the choruses.

The third movement opens with solos and then the choruses take up the majestic theme, "King of Kings and Lord of Lords", orchestra and organ join with fullest power to produce one of the grandest harmonies ever written. The work is one of extreme difficulty, as the two choirs are treated independently with complicated harmonies beautifully blended. A perfect performance of this great jubilee hymn requires singers of trained skill and more than ordinary intelligence.

Adolf Brune

"Das Lied Des Singschwans" *

"Das Lied des Singschwans" was composed in 1901-1902 and was performed for the first time at a faculty concert of the Chicago Musical College given in Orchestra Hall, Chicago, November 14, 1911. The work is based on a poem, "Der Singschwan" by Ludwig Brill. The Singschwan, according to the legend of northwestern Germany, is a transformed Christian maiden who having fallen into the impious hands of the pagan followers of Wotan, is saved from them by being turned into a swan, the forest in which the rites of Wotan's worship took place being transformed into a lake. It is the mission of the Singschwan to bring solace and aid to those who, being in distress, invoke her and listen to her song. The main story of the poem by Brill is concerned with a man who together with his family, had been exiled to a barren and desolate region of Germany, by the Vehmgericht, because he had killed the son of the president of that dreaded tribunal in an encounter which had resulted from an insult offered by the young man to the outlaw's wife. This rude abode of this unhappy family is situated on the heather covered plains which border a lake whose waters are the home of the Singschwan. The outlaw's youthful son is, like his father, devoted to the chase, and it is when he is hunting by the shores of the lake that the swan appears to him and sings a prophecy of eventual happiness. Thus ran its message: "Pious songs, wreathed around the sword that is dedicated to God's cause, will again unite that which hate and passion severed". The boy grows into a man, and as a Crusader he is permitted to enter a wider world than that which he had known before. In battle with the Saracens, he saves the life of a fellow crusader--the grandson of the Vehmrichter who had sent a whole family into exile. The hard heart of the judge is softened by the young man's courage, and by his songs. He lifts the ban which had been laid upon the outlaw, and the granddaughter of the Vehmrichter becomes the bride of the crusader who has rescued her brother from the infidel enemies of the cross.

Mr. Brune has contributed the following statement concerning his composition: "In writing this symphonic poem the intention was to express the medium of music the moods which were evoked by the reading of the poem, and not to illustrate realistically the incidents of its story. Four main themes are employed. The first symbolizes the gloom of the lonely hut on the heath by the lake, and not less the gloom which sits in the souls of the outlawed family which dwell in it:

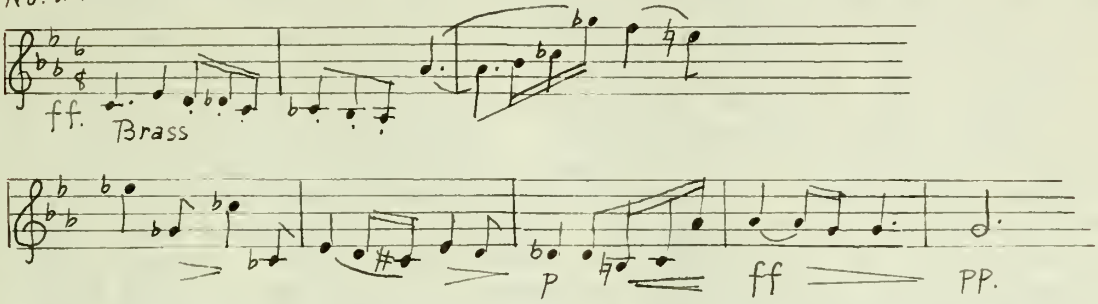
No. 1

---

* Theo. Thomas: Program Notes.

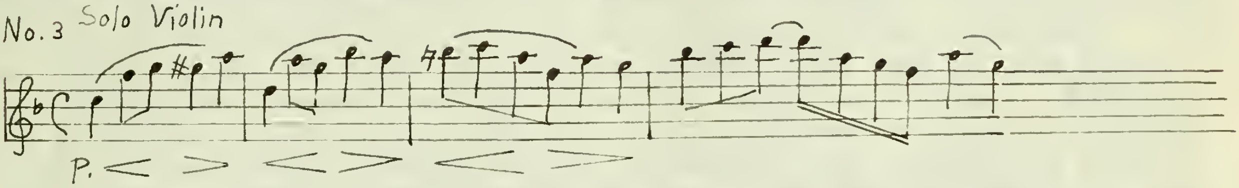
The second quotation is concerned with the father, who having killed the son of the president of the Vehmic Courts, is outlawed by the inexorable verdict of the Vehmgericht:

No. 2.



The song of the legendary swan which prophesies the lifting of the ban by the power of the sword, of song and of love:

No. 3



The last quotation is related to the influence of love in establishing the eventful happiness of the outlawed family:

No. 4

Paul Dukas

"L'Apprenti Sorcier" *

The Scherzo has its source in Goethe's ballad, "Der Zauberlehrling". It is a very eleaborate and picturesque movement--quite free as regards its general structure and internal development and having as its sole purpose obviously the musical representation of the strange things which come to pass in the fantastic story told by the poet. The apprentice of a musician, when his master leaves the house, begins to experiment with a magic formula he has heard the sorcerer utter. Using the cabalistic words, the apprentice commands the broom to go to the shore and fetch water. The broom obeys and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and fro from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet. As the broom comes in with its liquid burden, the arm of the young man wields the weapon and the broom is split in twain. Before the sorcerer's apprentice has had time to utter a sigh of relief at the satisfactory ending of his troubles, his dismay is doubly increased. For now both parts of the broom are speeding to the river bank. As the water splashes over and around the steps and hall, the apprentice screams for help. And help arrives. The sorcerer enters at that moment, takes in the situation, commands the carriers to desist and both parts of the broom fly into the corner.

The composer has told the quaint story in tones with great dexterity and strong effect. It was first performed at a concert of the Societié Nationale, May 18, 1897, in Paris. Its first performance in America took place January 14, 1899.

---

* Theo. Thomas: Program Notes.

Jean Paul Ertel

"Die nächtliche Heerschau" *

The symphony, "Die nächtliche Heerschau" is based upon a poem of the same name by Joseph Christian, Freiherr von Zedlitz. It was produced for the first time at a concert of the Philharmonic Society, Warsaw (Poland), February 7, 1908. The music, as to its programmatic significance, follows the poem quite closely. It begins with a march-like theme in the double-basses and bass clarinet. A middle section bears the title, "Orient". After considerable development of another march theme, the subject of the "Marseillaise" is given out by the bass clarinet over an organ-point in the violoncellos and double-basses. At the end of the piece, following a pause, there is heard the stroke of a gong. Under this note, there stands in the score, "Die Uhr schlägt eins". ("The clock strikes one")

"Die nächtliche Heerschau"

Nachts um die zwölfte Stunde
Verlässt der Tambour sein Grabe,
Macht mit der Trommel die Runde,
Geht emsig auf und ab.

Mit seinen entfleischten Armen
Rührt er die Schlägel zugleich,
Schlägt manchen guten Wirbel,
Reveill' und Zapfenstreich.

Der Trommel klingt seltsam,
Hat gar einen starken Ton:
Die alten, toten Soldaten
Erwachen im Grab davon.

Und die im tiefen Norden
Erstarrt in Schnee und Eis,
Und die in Welschland liegen,
Wo ihnen die Erde zu heiss.

Und die der Nilschlamm decket
Und der Arabische Sand,
Sie steigen aus ihren Gräbern.
Sie nehmen's Gewehr zur Hand.

****

Und um die zwölfte Stunde
Verlässt der Trompeter sein Grab,
Und schmettert in die Trompete,
Und reitet auf und ab.

Da kommen auf lustigen Pferden
Die toten Reiter herbei,
Die blutigen alten Schwadronen
In Waffen mancherlei.

---

* Theo. Thomas: Program Notes.

Es grinsen die weissen Schädel
Wohl unter dem Helm hervor,
Es halten die Knochenhände
Die langen Schwerter empor.

****

Und um die zwölfte Stunde
Verlässt der Feld herr sein Grab,
Kommt langsam hergeritten,
Umgeben von seinem Stab.

Er trägt ein kleines Hütchen,
Er trägt ein einfach Kleid,
Und einen kleinen Degen
Trägt er an seiner Seit'.

Der Mond mit gelbem Lichte
Erhellt den werten Plan:
Der Mann im kleinen Hütchen
Sieht sich die Truppen an.

Die Reihen präsentieren
Und schultern das Gewehr,
Dann zieht mit klingendem Spiele
Verüber das ganze Heer.

Die Marschäll' und Generale
Schliessen um ihn einen Kreis:
Der Feldherr sagt dem Nächsten
Ins Ohr ein Wörtlein leis.

Das Wort geht in die Runde,
Klingt wieder fern und nah:
"Frankreich" ist die Parole,
Die Losung: "Sankt Helena!"

Dies ist die grosse Parade
Im elysäischen Feld,
Die um die zwölfte Stunde
Der tote Cäsar hält.

"Spring Fantasie" *

The "Fantasie" was written in 1850, its subject being a poem by Edmund Lobedanz, which of itself might appropriately be called a fantasy. Gade designates it a "Konzertstück", that is a musical composition in which the instrumental parts are essential to its complete unity. The instrumental elements do not play the subordinate part of accompaniment, but really enunciate the ideas of the poem, which are still further illustrated by the voices, acting as the interpreter of the meaning of the instrumentation. The work consists of four movements for four solo voices, orchestra, and pianoforte.

The first movement is in the nature of an invocation to spring, in which the longing for May and its flowers is very tenderly expressed. The second movement depicts with great vigor the return of the wintry storms, the raging of the torrents, the gradual rolling away of the clouds, the approach of more genial breezes, and the rising star, typifying "the joy of a fair maiden's love". The closing movement is full of rejoicing that spring has come. Voices and instruments share alike in the jubilation:-

> "For the spring-time has come, the May is here,
> On hill and in vale all is full of delight.
> How sweet is the spring-time, how lovely and bright,--
> Its kingdom is over us all".

"The Erl King's Daughter"

"The Erl King's Daughter" was written in 1852. Its story differs from that told in Goethe's famous poem, and set to music equally famous by Schubert in his familiar song. In Goethe's poem the father rides through the night clasping his boy and followed by the Erl King and his daughters, who entice the child unseen by the parents. In vain he assures him that the Erl King's voice is but the "sad wind sighing through the withered leaves", that his train is but the mist, and that his daughters are the aged gray willows deceiving his sight. The boy at first is charmed with the apparition. but cries in mortal error as the Erl King seizes him, while the father gallops at last into the courtyard, only to find his child dead in his arms.

In the poem used by Gade it is the Erl King's daughter who tempts a knight to his death. The prologue relates that Sir Oluf at eve stayed his steed and rested beneath the alders by the brook, where he was visited by two of the daughters, one of whom caresses him while the other invited him to join their revels. At sound of the cock-crow, however, they disappear. It was the eve of Sir Oluf's wedding day. He arrives home in a distraught condition, and in spite of his mother's appeals decides to return to the alder grove in quest of the beauties who had bewitched him. He finds the alder-maids dancing in the moonlight, singing and beckoning him to join them. One of the fairest tempts him with a silken gown for the bride and silver armor for himself. When he refuses to dance with her, she seizes him by the arm and predicts

---

* Upton: Standard Cantatas.

his death on the morrow morning. "Ride home to your bride in robe of red", she cries as he hastens away. In the morning the mother anxiously awaits his coming, and at last beholds him riding desperately through "the waving corn". He has lost his shield and helmet, and blood drips from his stirrups. As he draws rein at the door of the castle he drops dead from his saddle. A brief epilogue points the moral of the story in quaint fashion. It is to the effect that knights who will on horseback ride should not like Oluf stay in elfin groves with elfin maidens till morning. It is unnecessary to specify the numbers in detail, as with the exception of the melodramatic finale, where the music becomes quite vigorous, it is all of the same graceful, flowing, melodic character, and needs no key to explain it to the hearer.

Karl Goldmark

Overture to "Penthesilea" *

The overture to "Penthesilea" is a prelude to the incidents in the drama of the same name written by Heinrich von Kleist. The story is substantially as follows: Penthesilea, daughter of Mars, was celebrated for her beauty and bravery as Queen of the Amazons. She assists Priam in the Trojan War and fights against Achilles, with whom she had been in love, and is slain by him. The hero, recognizing her armor after her defeat, is so overcome by her loveliness that he shed tears for having sacrificed her to his rage. The opening theme, allegro energico, given out by full orchestra, is bold and passionate, and represents the Amazons' march to battle. The development of this theme leads to a new figure with accompaniment growing out of the opening theme, and after episodical treatment returns to the original subject. A subdued passage follows, expressive of a dialogue, interrupted by a melodic phrase for the clarinet. A new theme now appears for the flute and clarinet, the strings continuing the dialogue. Several new ideas follow. The oboe has a fresh theme, supplemented by the strings, and responded to by the flute, the two at last uniting, followed by a new and joyous theme given out by full orchestra. Episodes lead back to the original subject, and at last a furious outburst indicates the battle and defeat. There is a sudden pause. Penthesilea is slain. The rejoicing of the conqueror turns to lament, and a funeral march closes the overture.

Overture to "Sappho" †

The overture is based upon Grillparzer's drama "Sappho" which deals in main with Sappho's love romance with a beautiful youth, "Phaon". Sappho was the most renowned poetess of early Grecian times. She was born during the latter part of the seventh century, B.C. at Mytilene, on the Island of Lesbos. Of her life little is known beyond the fact that she was the leader and instructress of a circle of young women whom she schooled in the arts of music and poetry. Ovid mentions the circumstance of her having fled from Mytilene to Sicily somewhere between 604 and 592. B.C., to escape some danger or other; but beyond this all is obscure, and the time and place of her death are unknown. Her fame was so great as to rival that of Homer, she being styled "the poetess" as he was called "the poet". She was also extolled by the writers of antiquity as "the tenth Muse", "the flower of the Graces", "a miracle", and "the beautiful"-- although it has been pointed out that the last-named compliment probably referred to her poetry, and not to her personal appearance, since she was described as being small in stature and dark in complexion. Of her writings but few fragments remain, principal among these being a "Hymn to Venus" and an "Ode to a Young Female". The current tradition concerning Sappho runs to the effect that she fell hopelessly in love with a young man named Phaon, who is described as a "beautiful youth" and by whom she was repulsed steadfastly.

---

* Upton: Standard Concert Repertory

† Theo. Thomas: Program Notes

Wherefore she flung herself from the Leucadian promontory into the sea beneath, in accordance with the prevailing belief that such as made this "lovers' leap"-- if not killed outright-- would at least be cured of their passion. Whether she was killed or cured is not recorded, nor is this rash act on her part well authenticated; but-- true or not-- it forms a romantic situation, and as such is the basis of this composition.

The main body of the movement is preceded by an introduction opening with some sweeping chords for the harps alone. This continues for some twenty-eight measures, to be repeated as an accompaniment to the quasi-pastoral melody given out by the solo oboe and afterward carried on by the solo flute. This has been called the "Sappho" theme, and at its conclusion the whole orchestra (without the harps and heavy brasses) unites in launching forth the agitated main theme of the overture proper. Then ensues a vigorous and richly colored development of this theme, the tempo eventually becoming much relaxed as the "Sappho" themereturns-- now in the first oboe and horn (in octaves), in conjunction with a sustained accompaniment from the violas, violoncellos and woodwinds, supplemented by arpeggios in the harps. This is taken up forthwith by the violins (in octaves) as the second theme of the overture, and carried through a long development which mounts gradually to a full orchestra climax, ultimately subsiding to pianissimo. Over a soft, long-held chord in the woodwinds and horn, the solo violin breaks in with an arpeggio which rises slowly to the re-announcement of the "Sappho" theme-- the harps accompanying as at the beginning. Subsequent to the after-statement of this subject by four solo woodwinds in harmony the main themes of the overture recur-- being worked over in much the same fashion as at first, save that the second is carried to even greater lengths than before. Following its ultimate subsidence to pianissimo (as in the first instance) the agitated principal theme again comes to notice, to be worked up to a stormy climax which likewise dies away to pianissimo. The solo violin again brings back the "Sappho" theme-- the lighter woodwinds accompanying; and then a passionate and richly-scored coda carries the overture to its conclusion.

Sigmund von Hausegger

"Barbarossa" *

"Barbaross" is a symphonic poem, clear, sane and unforced. It was first performed in 1901. The tale of Barbarossa is widely known and appeals strongly to the Teutonic heart. The old emperor isn't dead but sleeps in the depths of the mountain Kyffhäser. Whenever the needs of his people become too pressing and their burdens too heavy to be borne, Barbarossa will awake and lead his down-trodden subjects to victory once more. The first of the three movements represents the people in distress. Power and nobility are the opening themes and a simple grandeur of almost pastoral simplicity. Not yet is the emperor needed, for the exuberant joyousness of the music tells us that all is still well. But the picture fades, the glad opening measures are transformed into a sombre presage of coming woe. Wild blasts of pain follow, a picture of universal lamentation. In vain, do the more beautiful themes reassert themselves; the tumult breaks out afresh. Suddenly all is hushed and for the first time the Barbarossa themeis heard, as if to tell the people that in him is their only hope. Again the uproar resounds and the movement closes in wild confusion. Then comes a picture of the enchanted mountain and the sleeping king. It is shadowy, weird altogether mysterious in effect. Barbarossa himself is suggested by his theme. There are strange horn-calls; echoes that die away; drums that roll in subdued intensity. The picture of the emperor awakens hope and delight, but he is still asleep and the movement ends with renewed mystery. The last movement represents the awakening and triumph. There are trumpet-calls, faint and far-off as from the depths of the mountain. All is suspense and expectation. Again the trumpets are heard. At last the emperor and his knights ride forth with martial fanfares. Their march grows more and more excited until it merges into a battle-scene terminated by a climax of triumph and a long, happy thanksgiving. The symphony, although too extended, does not seem spun out because of its rare musical beauty. It is one of the few great masterpieces of the modern school.

---

* Elson: Modern Composers.

Engelbert Humperdinck

"Die Königskinder" *

The Suite, "Die Königskinder", is drawn from material which formed part of the music to a play of the same name written by Ernest Rosmer-- the pseudonym of the poetess Elsa Bernstein-- and brought out at Munich, January 23, 1897. Since that time Humperdinck has transformed his work from merely incidental music to a spoken drama, the dialogue of which is interspersed with songs, into an opera. A summary of the story is as follows:

"The son of a king, having gone abroad to gather experience, finds in the Hellaforest a goose-maid, the bewitched daughter of a king. They fall in love but as she is prevented from escaping by the witch the prince leaves her in anger. The citizens of Hellabrunn have sent out a fiddler, a wood-chopper and a broommaker to ask of the witch where they might find a ruler. The witch deceives all but the fiddler with her answer. He recognizes in the goose-girl the child of a king and takes her saved from the witch's power by prayer, back with him to Hellabrunn. As she enters the city she finds the beloved prince disguised as a beggar. The people of Hellabrunn, who expect the new ruler to come in royal state, drive both from the city. Discord now reigns in the town. The innocent children, however, who have intuitively divined the injustice of their parents' deeds, hover about the forest in search of the exiles. The prince famished, carrying the goose-maid in his arms, reaches the hut which was formerly the witch's home. He gives to the wood-chopper who happens to be there, his crown for a loaf of bread. But the loaf is a poisoned one left by the witch. When the fiddler arrives with the children, to whom he has shown the way, he finds the prince and the goose-maid clasped in each other's arms-- dead.

I. The Prelude, as to form, is freely constructed. There is no introduction, but the movement starts at once with a motive in the horns which is, in the drama, associated with the Prince. A vivacious theme is taken up by the full orchestra and developed for some thirty measures, the "Prince" motive being contrapuntally woven into much of the material. A theme of march-like character follows, the principal motive of the work being again in evidence in the brass. This is, in turn, succeeded by a more expressive melody given to the clarinet, the "Prince" motive accompanying it in the violas. The next idea to be presented by the first violin, a motive associated with the Minstrel. There is a diminuendo, a short phrase for the brass, its last chord being held pianissimo. A modification of the "Prince" motive (in the second violins) follows, and over this there is heard, some twenty measures later, a melody in the oboe, this being worked over at considerable length in other instruments or in other combinations of instruments. The employment of this material and of material that had been presented before brings the Prelude to a brilliant close.

II. This movement entitled "Verdorben-Gestorben" (Ruin-Death), is the prelude to the last act of the drama and it includes a section entitled "The Minstrel's Last Song", which, at the pro-

---

* Theo. Thomas: Program Notes.

duction of the play, was sung by the Minstrel himself as the curtain rises upon the scene. The movement opens with sustained introductory material in the wind instruments alone, the muted strings entering later. The themeof the movement appears first in an expressive solo for the oboe, accompanied by a triplet figure in the third measure following the opening of this theme, this being worked over with some elaborateness, especially in the strings A slacking of the tempo and a diminuendo leads to the Minstrel's Song, being occasionally combined with it. The movement ends with a tranquil coda.

III. "Hellafest" This section of the Suite formed originally the prelude to the second act of the drama. The music is a tonal picture of the gay and bristling scene presented by the citizens of Hellabrunn as they wait expectantly for the return of the emissaries who have been sent to find a prince to rule over them. The movement contains two important sections. The first, of march-like character, is for the opening four measures, announced by the wood-wind as an introduction to the main theme then presented in vivacious fashion by the full orchestra. A second theme is given to the wind (subject in the oboe and trumpet), the strings answering it in alternating phrases. The main theme returns ff the working over it, leading into the trio of the piece, entitled "Children's Dance", the subject of which played by the clarinet, is based on a German folksong. The March-theme which opened the movement returns fortissimo and the work is brought to a conclusion by a coda in which the theme of the Children's Dance is brought back with much sonority of instrumentation.

"Haensel and Gretel" *

Engelbert Humperdinck compsed his fairy opera, "Haensel and Gretel" to a libretto written by his sister, Adelhard Wette, who had gone to the fairy tales of the brothers, Jakob Ludwig and Wilhelm Grimm, for the basis of her text. This libretto was not originally intended for the operatic setting, but merely as a dramatization of the well-known story for the amusement of Frau Wette's children. Humperdinck leapt into sudden fame through the production of this fairy opera at the Court Theatre in Weimar, December 23, 1893.

There are probably but few people acquainted with the story of "Haensel and Gretel". To those few suffice it to say that the little boy Haensel and his sister Gretel are the children of Peter, the broom-maker, and that having been sent by their mother into the woods to pick strawberries for supper, they lose their way and fall asleep in the forest. When they wake up in the morning the children go still further into the wood, until they come to a house made of sugar and cake which is the abode of a terrible witch. Haensel and Gretel are caught by the hag, who intends to bake the children gingerbread in her oven, and then devour them. She tells Gretel to creep into the oven to see if the honeycakes are ready, but the little girl affects not to understand how she is to get in. The witch then looks in at the door, whereupon

---

* Theo. Thomas: Program Notes.

Gretel and her brother push her into the oven and the hag is burnt up into the form of a gingerbread cake. Later, the two children are found by their father and mother.

The Prelude does not follow any prescribed outline of form, but is a freely constructed movement, the thematic material of which is taken from the scenes which follow it. It begins with a division in slow tempo, in which four horns and the bassoon entone the motive of the prayer heard later in the opera. This is followed by a quick movement, the subject of which is announced by the trumpet. Other themes are taken up and there is a complex web of development in which the prayer motive is intertwined.

"Wallenstein's Camp" *

"Wallenstein's Camp" is the first part of an orchestral "trilogy"-- "Wallenstein", founded on Schiller's drama of the same name. Schiller began his dramatic masterpiece "Wallenstein" in 1791, but it was not until 1798 that he decided (after conferring with Goethe) to make it a trilogy. The first part-- "Wallenstein's Lager", was produced at the Weimar Theatre in October 1798, and the second-- "Die Piccolomini", in January 1799. The following April the trilogy was given complete. The subject of this tragedy-- Albrecht Wenzel Eusebius, Count von Wallenstein, the famous general of the Thirty Years' War (correctly, it was Waldstein) was born in 1583 and assassinated in 1634. In the Encyclopedia Britannica he is described as "tall, thin and pale, with reddish hair and eyes of remarkable brilliancy. He was of a proud and imperious temper, and was seldom seen to laugh. He worked hard and invariably acted on the motto that if speech is silvern, silence is golden. In times of supreme difficulty he listened carefully to the advice of his counselors, but the final decision was always his own, and he rarely revealed his thoughts until the moment for action arrived. Few generals have surpassed him in the power of quickly organizing great masses of men and of inspiring them with confidence and enthusiasm; and as a statesman he was distinguished for the boldness of his conceptions and the liberality of his sentiments. All his good qualities were, however, marred by a furious lust for power, in the gratification of which he allowed no scruples to stand in his way".

d'Indy's "Trilogie" follows the general plan of Schiller's play, being divided into three parts as follows:- (I) "Wallenstein's Camp", dedicated to Henri Duparc and first performed at the Société Nationale in 1880. (II) "Max and Thekla" (Les Piccolomini, being a revision of an earlier overture of that name-- the first of d'Indy's works to be performed in public) dedicated to Jules Pasdeloup and first played under his direction at the Concert Populaire of January 25, 1874. (III) "Wallenstein's Death", dedicated to Camille Benoit and first performed at the Concert Populaire of March 14, 1880. The "Trilogie" was given entire for the first time at the Concert Lamoureux of February 26, 1888.

"Wallenstein's Camp" was designed obviously as a description of the camp, teeming with wags and jesters-- a motley throng bent upon such amusement as their surroundings afford, and turning everything into a careless joke. The plan of the movement is that of a scherzo, and has its principal theme as follows:-

No. 1

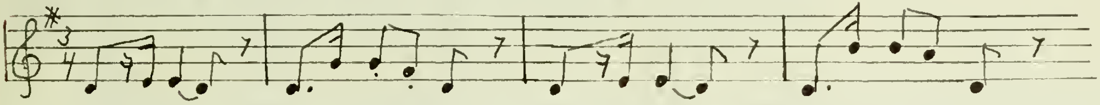
which transports us straightway into the midst of the jovial, bustling scene. The principal themequoted above is made to pass through a variety of phases, being carried by modulation through

---

* Theo. Thomas: Program Notes.

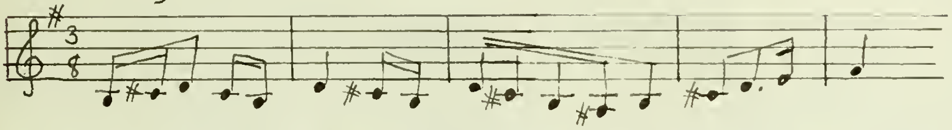
a wide range of keys until finally the original tonality (G-major) is regained. This point is marked by some solo passages for the violins (the flute accompanying for several measures) following which there enters a more tranquil secondary theme:

No.2



which does not attain to any great length however-- for, just as the violins settle upon a motive, other instruments start away into a waltz whose quasi-rustic theme:

No.3 Allegro moderato



is supported by a singularly humorous accompaniment. Another subsidiary theme (in which the flute carries the solo) leads to the customary "repeat", and we are immersed again in the turmoil of the camp. The general effect is now much altered, however, through sundry changes of key and instrumentation; added commotion is infused into the scene and confusion prevails-- until finally the Capuchin monk comes into view, at which point the following theme is given out by one bassoon to be taken up by a second and third, as a fugal passage is developed:

No. 4 Allegro moderato e giocoso.

"This", says Mr. Kretzschmar (whose analysis of the "Trilogie" was of assistance in the preparation of these notes) "transports us to the times of R. Keiser, who wrote for bassoons in quartets, quintets and sextets. How the public appreciation of this instrument has since changed: the lyric among the wind instruments at that time is at the present day the involuntary comedian of the orchestra". d'Indy's bassoon-fugue is descriptive of the Capuchin's sermon. But, like many other pious and deserving individuals, this worthy preacher finds that his exhoration is futile and that his remarks are met only with jeers and derision. Witness the by-play of the violins and the clarinets, the mockery of the oboes and other woodwinds; the trumpet's parody of the fugue theme which the clarinets forthwith proceed to caricature; the violins and flutes convulsed with laughter (prolonged trill), and the general thematic upheaval, as the entire company cries down

the speaker and re-engages in the waltz, dragging the poor priest himself into the general uproar:-

No.5

Vainly does the tuba endeavor to command respect for the ecclesiastic by interposing the fugue theme; nobody listens. All are bent upon sport, and the excitement continues until suddenly the horns, the trumpets and the trombones give voice to a commanding motive:-

No. 6 Largo e maestoso

The great Wallenstein himself appears upon the scene. His presence quells the general disturbance; the haples monk is liberated, and things assume a more respectable aspect. The trio (of which the bassoon-fugue was the commencement) is ended, and the recapitulation begins-- to be worked out with numerous modifications (chiefly in the instrumentation), the Wallenstein theme reappearing at the climax.

"Mary Magdalene" *

Hugo Kaun wrote this composition in 1904-- he was living at that time in Milwaukee-- and it was performed for the first time at the Chicago Symphony Orchestra Concerts February 17-18, 1905, under the direction of Mr. Stock. The work is intended as an introduction to Friedrich Hebbel's "Maria Magdalene", during his sojourn in Paris in 1843, and is freely constructed as to form. It is dedicated to Wilhelm Berger.

The work is not, in spite of its name connected with the history of Mary Magdalene who has long and mistakenly been identified with the woman "which was a sinner" who washed Christ's feet with her tears and anointed them with ointment.

The story of Hebbel's tragedy is the story of Carl and Clara, the two children of an old cabinet-maker, who-- an austere, rigid fanatic-- ruled his household with a rod of iron. The son who had been brought up to his father's trade, is one day arrested in his parent's home upon a charge of having stolen jewels from a cabinet which he had been polishing, and which was the property of a wealthy merchant in the town. The shock of this disgrace kills the boy's mother-- she had long been an invalid-- and it turns the father's heart to stone. Clara pours out her sympathy upon the old man, "who", she says, "has lived thirty years in honor and uprighteousness, who has borne sorrow and death with patience, and who is given by his son-- not a soft pillow for the grey head of his declining years-- but shame and misery". The father listens, and as he listens a terrible presentiment falls upon him. His son has been born to crime. He has another child. Can his daughter have been born to shame? Stirred by this foreboding he makes the girl swear that she is everything that a virtuous maiden ought to be. "I swear", says Clara, "that I will never bring disgrace upon you!" But as she utters the words the girl's soul is tortured with dreadful fears. For the gods, too, have had their sport with her. Love has come to her, but sin and bitterness have come with it. She is horror-struck when her father declares that the moment in which the world points a finger of scorn at her will be the moment in which he will seek death. The man who has loved Clara refuses to marry her, partly on account of the disgrace which Carl has brought upon the family and partly because he learns that Anton-- who was his prospective father-in-law-- is not in a position to give his daughter a dowry. But Clara sees a way out of her troubles. A friend of her early youth, newly returned from the university wishes to wed her. To him the girl confesses her former lover's perfidy, and he too, turns his back upon her. So Clara, perceiving that the gods are not satisfied with their sport, and that they demand a human life, as well as human agony, determines that she shall be the one who shall pay the wages of sin. She makes her way to a river, and in its water she saves her father's life by parting with her own. But Antons cup of bitterness is not yet full. His son, acquitted of the theft, decides that a house of woe is small pleasure to a man who yearns for life and the great world. Carl disappears from home in order to become a sailor, and the old man is left stricken and alone.

---

* Theo. Thomas: Program Notes.

"Der Pfeifertag" *

"Der Pfeifertag" is a rather confused account of the various adventures on "Piper's Day", celebrated by the Meistersinger Guild on the Tuesday following the Virgin's birthday. The chief episodes in the plot are the reduction of an excessive toll paid by the pipers, the pretended death of one of the guild, who thus obtains the eulogy which a rival would not grant him during life, and the pairing off of two loving couples after various obstacles are overcome. The score is criticized as being rather too earnest and heavy for its subject, tho' of course it is not lacking in musical worth.

---

* Elson: Modern Composers.

"Die Glocken des Strassburger Münsters" *

"The Bells of Strassburg Cathedral" was written in 1874, and deals with the prologue of the beautiful legend of Hartmann von Aue, an old minnesinger. It describes the futile attempt of Lucifer and the Powers of the Air to tear down the cross of the Strassburg Cathedral during the night storm. It was a subject of peculiar attraction to Liszt, as it offered him free scope for his fancies and unlimited opportunity for the display of his unique and somewhat eccentric orchestration. The work is written for baritone solo and mixed chorus, and is divided into two parts,-- a short prelude which is entitled "Excelsior" and in which this word is several times repeated by the chorus with gradually increasing power from piano to fortissimo; and "The Bells", which comprises the principal part of the work.

"Die Loreley" †

Liszt wrote this song in 1841 at Nonnenwerth on the Rhine, the work being published two years later. In 1860 it was reissued as the first song of a setting of poems by Heine, all of which had been composed between 1841-1843. In 1860, too, Liszt orchestrated six songs by Schubert, and at the same time he scored the accompaniments of "Die Loreley" and another of his own songs,-- "Mignon". The orchestral versions of his songs were published in 1862.

"Die Loreley"

Ich weiss nicht, was soll es bedenten,
Dass ich so traurig bin;
Ein Märchen aus alten zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gippel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme,
Und singt ein Lied dabei;
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

---

* Upton: Standard Cantatas

† Theo. Thomas: Program Notes.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.
Heinrich Heine.

"A Faust Symphony" *

Liszt began his serious work upon his "Faust" in 1854, for on July 2 of that year he wrote to Klindworth in London: "Immediately after my return from Rotterdam I shall set to work on the 'Faust' symphony, and hope I shall have it written out by February". In the following month he informed Franz Brendel that "I am now working at my 'Faust' symphony"; and Liszt also stated to Rubenstein, in a letter written during August, that "the first part of my 'Faust' symphony is finished-- a third of the whole-- and the other two parts will, I hope, be ready in November". It is possible with some exactness to tell when the the completion of the symphony was brought about. In another letter, written to Rubenstein on October 19, 1854, Liszt communicated this intelligence: "My 'Faust' is finished, and I am going to give it to the copyist in a couple of days". Only the first three parts of the work were completed at this time. The closing choral portion was not written until 1857.

The first performance of "A Faust Symphony" was given from manuscript under Liszt's direction at Weimar, September 5, 1857, at a festival organized primarily as a celebration in connection with the laying of the foundation stone of the monument to the Grand Duke Karl August, the dedication of the Goethe-Schiller monument and the statue of Wieland. The concert took place in the Grand Ducal Theatre on the third day of the festival. The programme was as follows, "An die Künstler" for orchestra, solo and male chorus; "Die Ideale", symphonic poem; Schiller's"Gruppe aus dem Tartarus" for male voices (Schubert); Goethe's "Ueber allen Wipfeln ist Ruh", for male quartet; Goethe's "Schwager Kronos" for male chorus (Schubert); "A Faust Symphony" and Cornelius' "Weimars Volkslied". With the exception of the two compositions by Schubert the music of all was by Liszt, and "Die Ideale" received its first production.

Not only was the concert attended by a great concourse of brilliant notabilities in the realm of art and fashion, but the orchestra contained in its ranks, performers such as Ferdinand David, Grützmacher, Röntgen and others, who were distinguished representatives of the musical world. The male chorus numbered one hundred voices, and the tenor solo was sung by Caspari. This performance of the "Faust" symphony, although the first given to the public, was not actually the first ever presented; for the work had been tried over at a rehearsal at Weimar in 1854, and again in 1856-- the former having been referred to in the Neue Zeitscrift für Musik of November 3, 1854, and the latter in the same journal, October 11, 1856. Both these trials of the symphony were made before the addition of the final chorus.

---

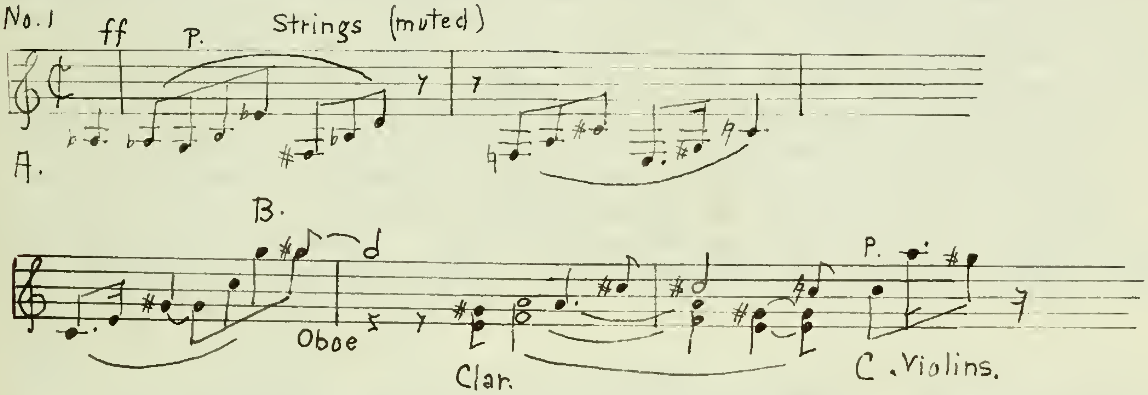
* Theo. Thomas: Program Notes.

The publication of "A Faust Symphony" in score took place in August, 1861. The orchestra parts did not appear until 1874.

I Faust.

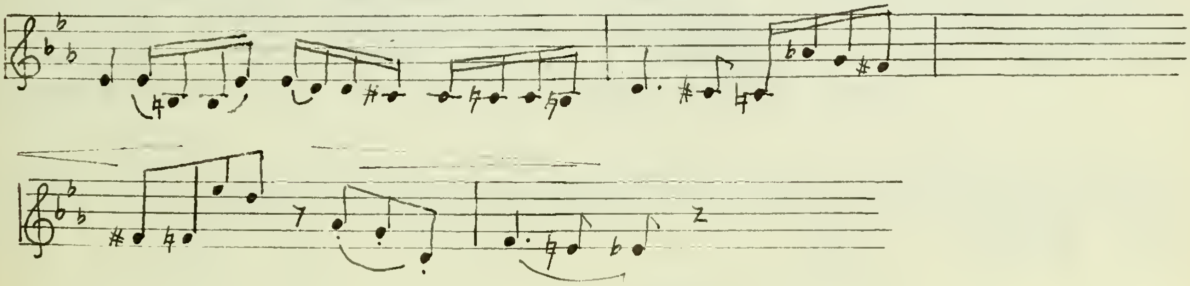
Lento assai: In this section three motives are to be noted (No. 1: A, B, C), the first two of which play important parts and occur again and again in the course of the work. As they will often be used, we will distinguish them by names, calling "A" the "Inquiry" motive and "B" the "Faust" motive. Of course, all the motives and themes which occur in the first movement characterize Faust, but the one to which we attach the name is the "Faust" motive par excellence; it is expressive of the noblest part of the Faust character. These motives, which appear subsequently under different aspects, have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations:

No. 1



Allegro Impetuoso (C): The violins strike in with impatient sixteenth notes and abrupt chords (twice interrupted by syncopations of the reeds, opposed by the closed B of the horns), and then rush onward more wildly and headlong, being joined before long by some of the wind instruments. Anon the "Inquiry" motive is enunciated emphatically by the trumpets, trombones, clarinets and bassoons. Maddening despair manifests itself with growing intensity (mark the descending harmonies of the trombones, basses, etc; the syncopation of the violins and violas; the trills of the upper reed instruments and more of the same nature). Suddenly the full orchestra breaks off; the kettledrum suspends for a moment a long general silence, and the bassoon dolefully, hopelessly gives out the "Faust" motive. What has gone before corresponds to the Introduction; what follows to the Allegro, of the old form;

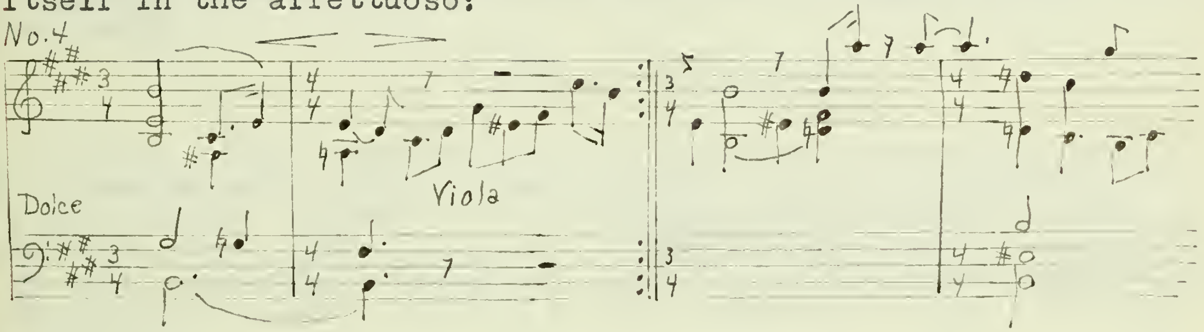
No. 2



Of the first theme, violently agitated, struggling and aspiring, which opens this movement, the commencement is shown in No. 2. For brevity must be omitted the rest of this theme, its modified repetition by the whole orchestra, and the transition to the second theme. We shall meet again the violin passages and bass arpeggios of the transitional matter in the third movement:

No. 3


In the impassioned and appealing second theme the oboes and clarinets hold a dialogue with the bassoons, violoncellos and double-basses, while the second violins accompany tremolando, and the first violins interject (furioso) the sixteenth-note figure of the first theme (No. 2). Next we come to the episodical Meno mosso misterioso e molto tranquillo; Through the mysterious haze, palpitating and waving motions of the muted and manifoldly divided strings, and the softly emitted and long sustained chords of the reeds and horns (muted) we discern the "Inquiry" motive, not however, in its original contorted form, but pure in outline, far-off and vision-like. This vision passes away, and sigh follows sigh until the third theme, the first of the second group, unfolds itself in the affettuoso:

No.4


The chief ingredient of this theme is a metamorphosis of the "Faust" motive. As in the preceding episode so also in the present theme the instrumentation is particularly noteworthy; the mysterious effect in the one, and the bewitching effect in the other, are to a great extent owing to it. The intense but calm expression becomes gradually more passionate. The opening motive from the first subject appears again; it has lost its impatient fretfulness while preserving its energy. The growing ardor is indicated by the energetic and inspiring rhythms of the wind instruments. This forms part of a transition in which the basses already allude to the now following fourth theme:

No.5

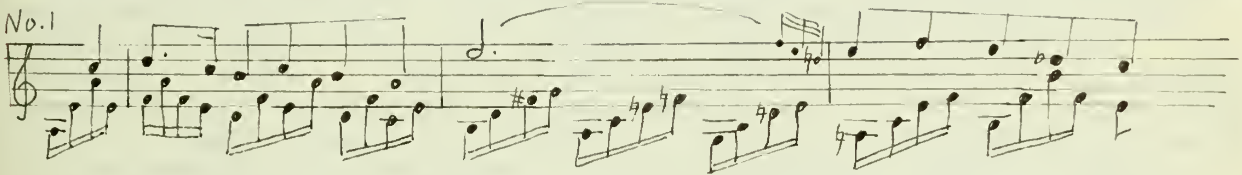

Bass 8va. lower.

With this grand triumphal outburst of enthusiasm ends the exposition of the themes, and the working-out section follows: (1) Allegro agitato assai; in which the opening motive of the first theme is combined with the "Inquiry" motive (1A). (2) Allegro agitato assai ed appassionato assai; this brings the first theme in a different key and leads to-- (3) Lento assai; the repetition of the opening episode, which is followed by-- (4) Andante mesto; in this situation the motives of the Lento assai are simultaneously combined; first 1 A and B, and, after some allusions to the second theme, 1 A, B, and C, the last (C) appearing in diminution. Soon, however, the first motive prevails and carries us to the most mysterious regions. Thus we are brought to the abbreviated repetition of the first section, or rather to the recapitulation of the first, third and fourth themes. The latter is interrupted by a poco a poco animando sino al fff (i. e., the allegro con fuoco, the return of the fourth theme), where the "Faust" motive makes its reappearance. After the restatement of the fourth subject follows a coda consisting of: (1) A passage in which the opening motive of the first theme and the "Inquiry" motive are combined; (2) Andante maestoso assai; in which, on a pedal point (B flat), is heard majestically but lugubriously the first motive of the fourth theme; (3) Piu mosso, molto agitato; this, the concluding episode of the first movement, commences with a diminution of the last mentioned motive (which, however, is soon superseded by the "Inquiry" motive) and ends with the "Faust" motive; first impetuously uttered, and finally drawn out in augmentation, slowly and sadly.

II. Andante, "Marguerite"

Some dreamy preluding of the flutes and clarinets, part of the substance of which is made further use of in the course of this movement, ushers in the principal theme, characteristic of the innocence, simplicity, and contented happiness of Margaret--we will call it the "Margaret" theme. It is first given out by the first oboe and one viola; other instruments take it up subsequently:

No.1



The wondrous modulations which ensue tell us of the emotions of awakening love. The short, often-repeated phrase of the flutes and clarinets, answered by the violins--

No. 2

suggests at once Margaret's plucking of the star-flower, with the accompanying words, "He loves me--loves not", and at last breaking out into an exulting "He loves me". After the striking modulation by which the composer has made this exclamation unmistakable, follows again the principal theme. The composer has not forgotten to picture in this repetition the expansion of Margaret's emotional life by a greater richness and fullness of expression. This portion of the movement leads to a second theme, full of dreamy abandonment to the new feeling of love.

No.3

This closes the first section. In it we meet only Margaret. The second section brings Faust upon the scene. He enters solitary and profoundly sad, as the pathos, the somber hue, and the tremulous accompaniment of the well-known "Faust" motive show. But the sympathetic presence of Margaret dispels the dark, oppressive thoughts and anon we listen to an exchange of intimate feelings. It is the second theme of the first movement, but how differently does it present itself here. Now the second violins whisper; the flutes breath, dolcissimo, their undulating arpeggios, and a number of the first violins and violas hold a dialogue with the violoncellos. The change produced on Faust manifests itself in love-intoxicated strains. The impatient first theme of the opening movement, borne aloft by the enthusiasm of love, sweeps along with indescribable joyousness. Those wondrous modulations, already alluded to, now occur again, but in different keys, and soon after, Faust disappears from the scene. Then follows the third section of this movement; a repetition, in many ways modified, of the first section. We have again before us Margaret, but Margaret with the memories of her love. The tenderly winding and twining violin figure is a characteristic feature in the resumption of the "Margaret" theme. The "He loves me--loves me not" is, of course, here omitted, but before the re-entrance of the second theme there occurs a reminiscence of the "Faust" motive. Toward the close of this movement a motive from the bold, energetic fourth theme of the first movment is heard in a beautiful aerial metamorphosis; tender as the memories of him in Margaret's mind.

III. "Mephistopheles"

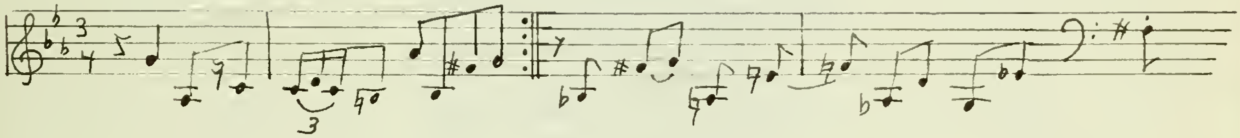
In the last movement no entirely new themes are produced, but the two motives and the first and fourth themes from the first movement are introduced in metamorphosed forms. Also the "Margaret" theme, the first of the second movement, here makes its reappearance. This movement reveals, in point of detail and construction, many features of resemblance to the first. We dis-

tinguish without difficulty the features of Mephistopheles, the spirit who ever denies. It opens with jeers and diabolic laughter. Next we will note a mocking motive which is three times repeated, and also further utilized, and the scherzando and ironic form of the "Faust" and "Inquiry" motives which gradually leads to the main portion of the movement:

No. 1

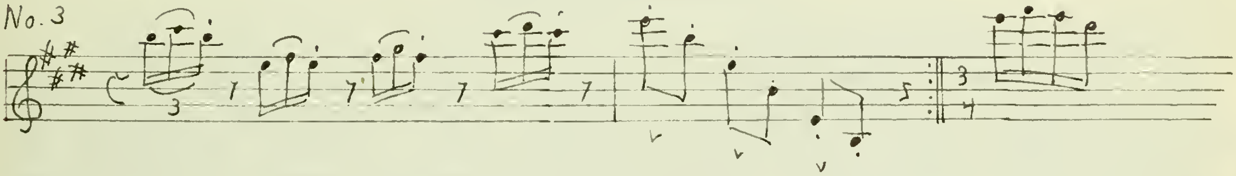
The first theme, a metamorphosis of the first theme of the first movement, assumes here a fractious, dissatisfied, deeply excited and wholly disturbed character. After being interrupted by the "Faust" motive, which is first alluded to with dissonances by the strings and then growled by the basses, it is continued in a still wider fashion and with a diabolic admixture. As we go on we recognize a resemblance to some transitional matter of the first movement in the snatches which alternate with others from the first theme of this movement. Thus we arrive at an episode with the "Faust" motive in a very abrupt form, which brings us to a recurrence of the "Inquiry" motive accompanied by Mephistophelion jeers and laughter. The diabolic element is strongly represented in this episodical matter, and the aspect of things becomes more and more weird as we proceed. In the midst of this diablerie the violas strike up a theme of which the "Faust" motive is the germ:

No. 2



This capricious, wayward second theme, soon after taken up by the violins, becomes the subject of a long and interesting fugal treatment. To it succeeds a third theme, thus:

No. 3



the grand, glorious fourth theme of the first movement with a jocose air; some slight modifications having changed the original enthusiastic expression into a careless, flippant, dissolute one. After some intervening matter, of which we will mention only the "Inquiry" motive (given out pizzicato by the strings, while the four horns sustain a minor chord, with closed tones), a warning apparition in strong contrast to the luminous vision in the first movement, the third theme recurs, and is followed by a passage, in

which the abrupt form of the "Faust" motive makes itself heard with increasing obstreperousness. Then, all on a sudden, there reappears-- like a heavenly vision, bathed in bright radiance-- the "Margaret" theme. But the sweet image beckons in vain; the hour of redemption has not yet come for Faust. Before long we witness another outbreak of despair, and here begins the recapitulation of the foregoing-- the first subject and transitional matter, and a passage for which the motives from the second theme chiefly furnish the material. Of the subsequent Allegro non troppo mo deciso, the "Faust" motive in various forms is likewise the chief ingredient, the first subject and the "Inquiry" motive being only incidentally touched upon. And then things grow more and more desperate till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and indeed transports us from the abode of mortal man to more ethereal spheres. When the purer and more rarified atmosphere is reached, the mysteriously colored "Margaret" theme and solemn declarations of the trombones accompanied by the whirring strings and the sustained chords of some of the wind instruments, prepare us for the following Andante mistico (men's chorus, tenor solo and orchestra): The chorus chants, in the simple but solemn and declamatory manner indicated by the trombones, the first six of the concluding eight lines of Goethe's second part of "Faust", the solo voice, continuing sings: "The woman-soul" to the "Margaret" theme, and the chorus then completes the meaning with the words "leads us upward". And thus, all struggles being past, the close is one of perfect bliss and peace.

The lines sung by the chorus and solo tenor are:

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
Hier wird's Erreigniss;
Das Unbeschriebliche,
Hier ist's gethan;
Das Ewig-Weibliche
Zicht uns hinan.

"Mephisto Waltz" *

Liszt wrote two "Episodes" after Nicholaus Lenau's poem "Faust"-- the first being entitled "A Nocturnal Procession" and the second "The Dance in a Country Tavern", otherwise known as the Mephisto Waltz. The score is inscribed with a long quotation from Lenau's poem, having reference to a situation which may be outlined briefly as follows:-- A pleasant wedding is in progress in a village tavern, when along come Faust and Mephistopheles, the latter being disguised as a huntsman. Mephistopheles peers through the window at the happy scene, and finally enters the place with his companion, who straightway fall a victim to the charms of a smart village belle. Faust-- exhibiting some diffidence about leading this maiden into the dance, is twitted by Mephistopheles, who laughs at him for being abashed before a woman when he "has just had it out with Hell". Mephistopheles then

---

* Theo. Thomas: Program Notes.

indulges in a characteristic sneer at the village musicians, telling them that their waltz is altogether too sluggish-- not lively enough for "youth, full of blood and glow". Then borrowing one of the violins, he starts up a mad waltz into which Faust plunges wildly with his partner.

"Prometheus" *

Liszt's cantata "Prometheus", composed in 1850, is based upon the poem of the same name, written by Johann Gottfried von Herder, the court preacher of Weimar. The poem closely follows the well-known legend of Prometheus' punishment for stealing fire from heaven, and his ultimate rescue by Hercules from the vulture which preyed upon his vitals. The poet pictures the victim in the midst of his sufferings, consoled by the knowledge that he has been a benefactor to the human race. The spirits of the ocean mock and menace him, but the harvesters and tillers of the soil praise him, for the bounteous gifts he has given to the earth. Ceres and Bacchus, protectors of the soil and its products, also pay their tribute of sympathy to him and thank him for the blessing of fire. Hercules at last releases him from his torture by killing the vulture and breaking the chains which bind him to his rock. The sufferer is brought before Themis, who announces that the divine wrath has been appeased by his long punishment, and that the gods forgive him.

In building up his cantata Liszt has introduced several prologues from the poem without music which serve as narrators explaining the situations, linking and leading up to the musical numbers, which are mainly choral. Thus the opening prologue pictures the sufferings of Prometheus, the crime for which he is forced to endure such a terrible penalty, and the patience, hope, and heroism of the victim. The closing lines:-

> "Now through the hush of night burst well-known voices
> Upon his ear. From out the slumbering ocean,
> Fanning his cheek with breath of the sea waves,
> The daughters of Oceanus approach",

introducing the opening chorus of sea-nymphs ("Prometheus, Woe to thee"), for female voices, arranged in double parts, and set to a restless, agitated accompaniment, expressive of fear and despair. The second prologue, reciting the wrath of Oceanus "on his swift-winged steed", that mortals should have dared to vex his peaceful waters, and the reply of Prometheus that "on the broad earth each place is free to all", introduces the choruses of Tritons and Oceanides. The first is a mixed chorus full of brightness and spirit ("Freedom! afar from Land upon the open Sea"). The exultant song is followed by a fascinating melody ("Hail! O Prometheus, hail!") for female chorus, with short but expressive solos for soprano and alto ("When to our Waters the golden Time shall come"), the number closing with double chorus in full rich harmony ("Holy and grand and free is the Gift of Heaven"). Thereupon follows the third prologue:-

---

* Upton: Standard Cantatas.

"Scarcely has ceased the Ocean's song of joy,
Which, breathing peace unto Prometheus' soul
Wakens within his breast long-buried hope,
When once again the sound of lamentation
Bursts on his ear and fills the air with sighs.
Seated within a lion-drawn chariot comes
The founder of his race-- Gaea herself--
With her a train of wood-nymphs, loudly weeping".

It introduces a chorus of Dryads ("Woe to thee, Prometheus") of the same general character as the opening chorus of sea-nymphs, and containing a very dramatic and declamatory alto solo ("Deserted stand God's sacred Altars in the old Forest"). A dialogue follows between Gaea and Prometheus, in which the latter bravely defends his course. As the Dryads disappear, Prometheus soliloquizes:-

"'This is, in truth, the noblest deed
Mortal has ever dared. Beat high, my heart!
On this foundation built I up my race,--
On deathless friendship and fraternity.
Courage, Alcides! Bravely fight thy fight,
Conquer, and thou shalt free me'. From his dreams,
Roused is the Titan by a song of joy.
Before him, crowned with the rich harvest, stands
Ceres with her train of reapers".

A mixed chorus of gleaners follows ("With the Lark sweetly singing"), which can hardly be excelled for grace and loveliness of melody. In the next prologue Ceres consoles Prometheus, and while she is speaking a shout of gladness rises and Bacchus appears. He smites the rock, and at his touch a bower of grape-vines and ivy boughs interlaces over the head of the Titan and shadows him. This serves to introduce the chorus of Vine-dressers ("Hail to the Pleasure-giver"), a lovely strain for male voices with an effective solo quartet. As Prometheus resumes his soliloquy, Hermes approaches, leading Pandora, and seeks to allure him from his purpose by her enchantments, but in vain:-

"The Titan conquers, and he feels the hour--
The fated hour-- draw near. Above his head
The vulture hovers, fearing to approach;
While the earth trembles, and the rocks are shaken.
Voices are heard from out the gloomy depths".

The voices are those of the spirits in the lower regions singing a very melodramatic chorus ("Woe! woe! the sacred Sleep of the Dead has been disturbed"). An allegro moderato for orchestra follows, preluding the approach of Hercules, who bends his giant bow and kills the vulture, strike the fetters off and bids him "Go hence unto thy Mother's Throne". The scene introduces the seventh number ("All human Foresight wanders in deepest Night"), an expressive and stately male chorus with solo quartet. The last prologue describes the scene at the throne of Themis, the pardon of Prometheus, and her assurance that "Henceforth Olympus smiles upon the Earth". Pallas presents him with a veiled figure as the reward of

his heroism, "who will bring to thy race the richest blessing-- Truth". The goddess unveils her and declares her name "Agathea. She brings to man the purest, holiest gift,-- Charity". The closing chorus of the Muses follows:-

"Of all bright thoughts that bloom on earth,
That raise poor mortals high as heaven,
The holiest, the blessededest is Charity.
Hail, Prometheus! Hail to mankind!"

"Tasso, Lamento e Trionfo" *

The poet, Torquato Tasso (1544-1595) was the son of Bernado Tasso, himself a poet of considerable distinction. At first intended for a legal career Torquato abandoned it with the consent of his father upon remarkable poetis genius becoming evident.

In 1565 the poet was introduced by Cardinal Luigi d'Este to his brother Alphonso II, sovereign Duke of Ferrara, at whose court Tasso took up his residence. Here symptoms of insanity disclosed themselves. Tasso imagined himself to have been denounced to the Inquisition by invisible persecutors, and even a reassuring letter from the Inquisition which had been sent at the desire of Alphonso II did not mitigate his fears. When in a violent paroxysm of insanity Tasso drew (1577) a dagger upon one of the servants of the Dutches of Urbino, it was considered necessary by Alphonso to confine the poet and Tasso was conveyed to a prison-hospital, from which, however, he escaped. After a lucid period the poet returned to Ferrara, again to become insane. He was once more put under restraint in which he remained for seven years, being released in 1586. Tasso then took up his residence at Naples, producing there several important works.

The last and triumphant incident of his career was the invitation to proceed to Rome to be invested-- as Petrach had been more than 250 years before-- with the laurel crown. Fate, however, delivered a final blow; for overcome by the excitement of the approaching public coronation, Tasso fell sick and died in the Convent of Santo Onotrio before the ceremony could take place.

The drama "Torquato Tasso" by Goethe (to which Liszt's composition was a musical prelude) was first written by the German writer in prose. During his residence at Rome in 1786-88 Goethe began the versification of his work and he completed it on the journey home. While in the main adhering to the facts of history, Goethe made use of the belief, long prevalent, that Tasso had conceived a presumptuous infatuation for Leonora, the sister of the Duke of Ferrara, and that the poet's imprisonment was the result of this temerity. There is, however, very little historical foundation for this tradition.

Liszt's composition-- the second of his thirteen symphonic poems-- was written as a piano piece during the composer's stay in Venice in 1840. Three years later Liszt orchestrated the work

---

* Theo. Thomas: Program Notes.

and it was played as a prelude to Goethe's drama "Tasso" August 28, 1849, when the centenary of the German poet's birth was celebrated at Weimar. After this, Liszt determined upon a revision of his score, which, however, was not completed until 1854, in which year the work was again performed at Weimar (April 8). The publication of the orchestral score and parts of "Tasso: Lament and Triumph" took place in 1856, and an arrangement for piano (four hands) was also made and brought out by Liszt, who was partial to this form of transcription of orchestral music.

The composer of "Tasso" permitted himself an elaborate explanation of the details of his work. He was inspired to it "more directly by the respectful compassion of Byron (Lord Byron's "Lament of Tasso" was published in 1817) for the manes of the great man whom he invoked than by the work of the German poet". Liszt did, however, turn to Goethe for the idea of Tasso's triumph, and the contrast between the poet's wretchedness and his ultimate glorification was made the ruling motive of the work. Liszt said further:

"Tasso loved and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his memory. To express them in music we first invoked the mighty shadow of the hero as it now appears haunting the lagoons of Venice; we have caught a glimpse of his proud sad face at the feasts in Farrar, and we have followed him to Rome, the Eternal City, which crowned him with the crown of glory and glorified in him the martyr and the poet." Liszt declared that the chief theme of his symphonic poem is in reality a melody sung by the Venetian gondoliers to the opening lines of Tasso's poem, "Jerusalem", a melody which the composer says "is so charged with inconsolable mourning, with such hopeless sorrow that it suffices to portray Tasso's soul; and again lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which seemed no earthly recompense, but which, at the Capitol, was clothed eventually with a purer purple than that of Alphonse".

The first part of the work opens with a theme-- announced by the lower strings, which plays an important part in the constructio of the piece. This leads, through a general acceleration of the time to a theme, which is built on a modification of the subject first heard, and which in turn, is followed by what may be called the Tasso motive, the plaintive melody of the Venetian gondoliers, previously referred to, and played by a brass clarinet with an accompaniment of the horns, harp and lower strings.

Tasso's life at the court of Ferrara is reflected in a minuet-like movement, the theme of which is given out by two solo violoncellos. There are, later, some further presentations of the Tasso motive leading into the closing portion of the work--"Trionfo". The theme of this, given out by the strings, is based on the subject which opened the symphonic poem.

"Ein Sommermorgentraum" *

"Ein Sommermorgentraum", Mahler's second symphony was first given at Vienna in 1900 and aroused widespread enthusiasm. Mahler is a tone-poet in the highest sense of the work. He avoids the mistake of trying to make music express too concrete ideas. While Strauss has developed the symphonic poem and the single movement idea, Mahler has tried to broaden the symphony itself. His, "Ein Sommermorgentraum" expresses a pessimism that finds its cure in single faith. The first movement depicts despair that is hardly consoled by the beauties of nature, rejects all dreams of future glory, and is untouched as yet by the religious contemplation hinted at in the closing choral. Then comes an idyllic movement ending with the same unsatisfied struggles. The third movement shows the hero seeking the haunts of men, and becoming disgusted with their eternal restless bickering. The fourth movement, entitled, "Urlicht", consists of an alto solo, supported by orchestra, with the following words taken from, "Des Knaben Wunderhorn":

"O Röschen Rot,
Der Mensch liegt in grösster Not,
Der Mensch liegt in grösster Pein,
Ja lieber möcht' im Himmel sein.
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und Wollt' mich abweisen;
Ach, nein, ich liess mich nicht abweisen,
Ich bin von Gott, ich will wieder zu Gott,
Der liebe Gott wird mich ein Lichtchen geben,
Wird leuchten mir bis an das ewig selig Leben".

After this movement, which is worked up to a beautiful climax comes the finale, at first an orchestra apotheosis, but ending with a grand chorus of triumphant faith.

"Naturleben" *

"Naturleben" symphony portrays a pantheistic idea of the exaltation of nature and life. The first movement, wholly separate in idea from the others, again represents the search for a satisfactory solution of this world's life. Then follows a delightful minuet and a charming scherzando, bubbling over with the joy of nature. The fourth movement introduces the usual alto voice, this time with the words of the "Brummglocke" by Nietzsche. The fifth movement is an apotheosis. The mystic words of Nietzsche, written for the strokes of the bell tolling the hour, are as follows: One!-- O man, take heed!-- Two!-- What say the deep midnight?-- Three!-- I have slept, I have slept;-- Four!-- I have awakened from a deep dream;-- Five!-- The world is deep;-- Six!-- And deeper than the day showed;-- Seven!-- Deep is its woe;-- Eight!-- Joy, deeper still than heart-sorrow;-- Nine!-- Woe bids us pass away;-- Ten!-- Yet all joy wants eternity;-- Eleven!-- Wants deep, deep eternity!-Twelve!

---

* Elson: Modern Composers.

"Werther" *

Massenet's, "Werther", is a beautiful opera based upon Goethe's "Werther". Its romantic episodes afford excellent material for the composer, who can always impart a mystic tenerness to scenes of love and sentiment. The music is expressive and full of feeling and is written with due regard to dramatic unity. It appeals to refined artistic sensibilities for its lyric charm, its delicate workmanship and its splendid dramatic climax in the duo between Werther and Charlotte, beginning: "Ah! pourvu que de voie ces yeux tonjours ouverts". It smacks more of the atmosphere of the Parisian salon than of the sweet breezes with which Goethe filled the story. It had its first appearance at the Metropolitan, April 19, 1894.

---

* Krehbiel: Chapters on Opera.
Elson: Modern Composers.

"Joan of Arc" *

Moskowski's "Joan of Arc" is classed both as symphony and symphonic poem and has the characteristics of both styles of composition. In either case it is a clear example of programme music and may be considered briefly as a symphonic poem. It illustrates moods and incidents rather than the story itself. Its four divisions are:- I Joan's Pastoral Life and the Revelation of her Mission in the Little Chapel. II Inner Discords, Reminiscences, and the Pain of leaving her Home in Domremy. III Her Triumphal Entrance into Rheims to attend the Coronation of the Dauphin. IV Joan in Prison, her Tragic Fate and Apotheosis. The work is powerfully dramatic and freely constructed throughout. Its principal charm lies in the effective pastoral music, the tranquil and pathetic strains of the reverie, and the brilliant triumphal march.

---

* Upton: Standard Concert Repertory.

Jean Louis Nicodé

"Das Meer" *

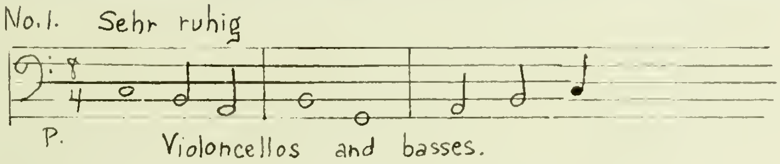
Nicodé composed his Symphonie-Ode, "Das Meer", in 1888, at Dresden, in which city it received its first performance at a concert given for the pension fund of the Royal Orchestra of the Saxon Court in the same year. The work, which is written for tenor solo, male chorus, orchestra and organ is based on poems by Karl Woermann.

The composition is constructed in seven movements. The divisions are arranged as follows:

I. The Sea; orchestra and organ.
II. "This is the Sea"; for unaccompanied chorus.
III. Chase of the Waves; for tenor solo, chorus orchestra and organ.
IV. Phosphorescent Lights; episode for orchestra.
V. Fata Morgana; hymn for tenor solo and orchestra.
VI. Ebb and Flood; double chorus and orchestra.
VII. Storm and Calm; tenor solo, chorus, orchestra, and organ.

A - The Sea. This introductory movement to the work is freely constructed, the musical significance of which will be made clear by a statement of its principal thematic material. The chief motives are contained in the following, the first of which opens the movement, and is later given important development by different instruments, and particularly by the organ.

No. 1.



The second motive appears sixteen bars after the beginning of the piece in a marked figure given to the first violins, oboe and clarinet:

No. 2.

A third thematic idea is brought forward (after a passage for the organ) in a continuously-moving figure in triplets for the strings. With this there is combined later the material of the preceding motives. A grandiose coda brings the movement to a conclusion.

B - Phosphorescent Lights. This, the fourth division of the chorus "This is the Sea", played by the unseen orchestra as if from afar. It is introductory to the main section in which a

---

* Theo. Thomas: Program Notes.

light figure is brought forward by the first violins, accompanied pizzicato by the remaining strings. Throughout the greater portion of the piece the scherzo-like material given to the orchestra is accompanied by the choral song of the brass instruments off the stage, which is, indeed, the principal subject of the movement. In the latter section of the work the strings are divided into thirteen parts, over which the theme of the chorus, "This is the Sea" is played lightly by the piccolo, harp and glockenspiel.

"Love Tales of Hoffmann" *

"The Love Tales of Hoffmann" is a fantastic opera in three acts, a prologue and epilogue. It was first played at the Opera Comique, February 10, 1881. It is based on the Tales of the German author, E. T. A. Hoffmann. These tales, ghostly, mysterious and enigmatical, were translated into the French and enjoyed quite a popular vogue. In the prologue, Hoffmann, the poet, has returned to the place of a former love affair with Stella, who is just about to be married to Lindorf, who is very rich. Fearing that Hoffmann's old attraction might be revived to his discomfort, Lindorf conceives the idea of getting Hoffmann under the influence of drink and have him tell of his many and frequent love affairs in such a way that Stella would be disgusted with him.

The action of the opera tells the story of the poet's affairs with Olympia, an automaton; Juliette, a Venetian courtesan, and Antoine, a singer.

---

* Cincinnati Program Notes.

Overture to "The Little Christ-Elf" *

"Das Christ-Elflein"-- the text by Ilse von Stach-- was produced in Munich, December 11, 1906, but the overture had been previously played at one of Reznicek's "Orchestral Chamber-concerts" in Berlin, November 23, of the same year.

It opens with an introductory section, the theme of which is stated by two clarinets. There is a ritardando, and a new idea is presented by the violins and wood-wind. This leads without a pause into the main movement which conforms to the general structure of the sonata form. The principal theme-- fore-shadowed by introductory material in the strings-- is given out by the clarinet, a contrapuntal figure of similar character moving against it in the flutes and second violins. After having been taken up by the oboe and worked over by the other instruments, this theme is followed by the second subject in G-major-- a vigorous melody in the first violins. The Development is concerned with the subject heard at the beginning of the overture, following which an episode is brought forward by the wood-wind. The Recapitulation begins with the principal subject in the flute accompanied by a harp. The second theme appears, followed by a coda in which the material of the introduction is given further working out.

---

* Theo. Thomas: Program Notes.

Joseph Joachim Raff

"Im Walde" *

The symphony "Im Walde" was composed in 1869 at Wiesbaden, where Raff had been living since 1856, and where, indeed, he resided until 1877. Eight of his symphonies were composed in that city. Although "Im Walde" was completed in 1869, Raff made a number of changes in the work at the beginning of 1870, and he made others after the first performance. This took place April 17, 1870 at Weimar at a concert given in the Grand Ducal theatre for the benefit of the widows and orphans of musicians who had been members of the Court Orchestra. The conductor of the Concert was Karl Stör. "Im Walde" was published in January, 1871. In outline:

I. Allegro. Daylight-Impressions and Feelings

II. Largo) Twilight (a. Dreams
Allegro assai) (b. Dance of Dryads

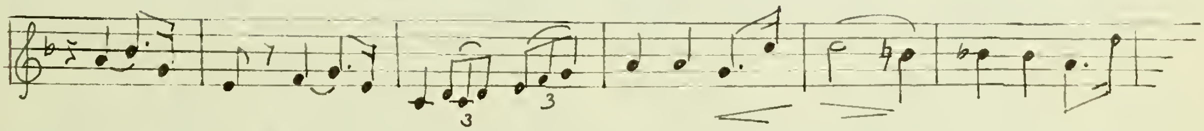
(The Still Movements of the Night
III. Allegro. Night (in the Forest.
(Passage of the Wild Hunt with
(Hulda and Wotan.
(Daybreak.

It must be explained here that the legend of the wild hunter is of ancient origin. Gürger made it the basis of his well-known poem "Der wilde Jäger". The huntsman who followed the hounds on the Lord's Day, and who, for his blasphemies, was condemned to be hunted eternally, has been known by various names in different parts of Germany. Wuotan was probably the earliest Wild Huntsman. The hunter is known as Hackenberg, Hacklenberg, Hackelbärend, Hackelnberg in various provinces. Dame Holda or Holle was the original of Venus, the wanton inhabitant of the Venusberg. In many parts of Germany she is supposed to ride in company with Wotan and the Wild Huntsman. Various operas have been written with the legend for their basis, most of them named "Die Wilde Jägd" or "Der Wilde Jäger".

I. Daylight

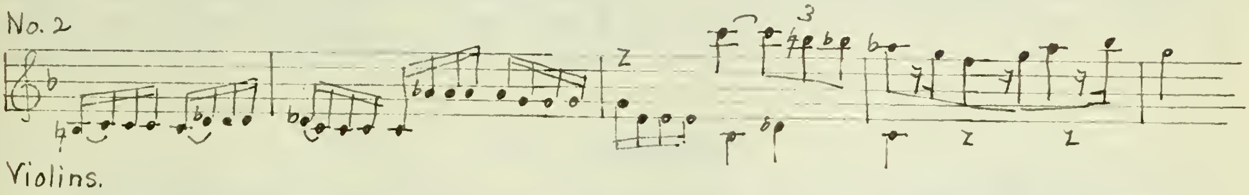
The opening measures are introductory. The horn call at the second measure is much used in later portions of the movement. At the ninth measure the principal theme is fore-shadowed in the violoncellos and double-basses, and the subject itself appears in the first violins as follows:

No.1



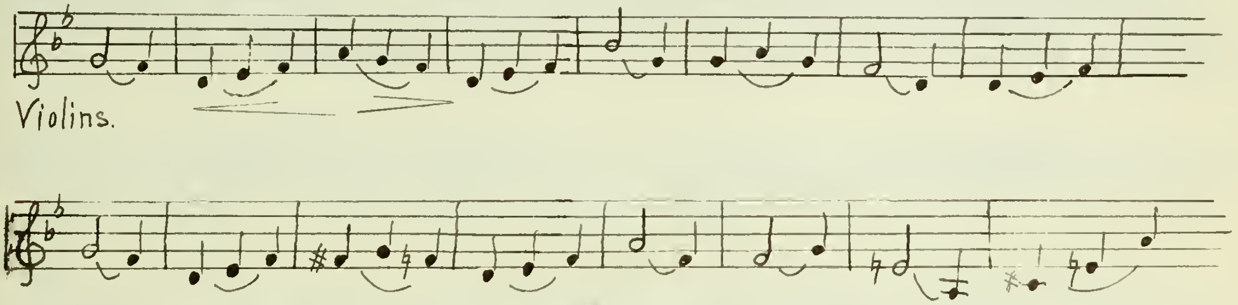
A transitional passage based on the following material-- the first violin part is quoted-- leads to the second theme:

No. 2



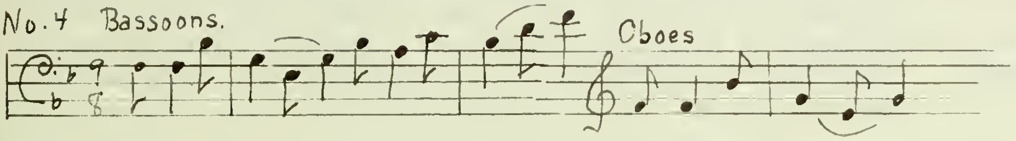
The second subject is announded by the strings as follows:

No. 3



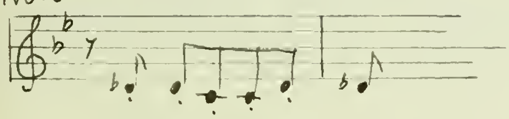
The horns take up the scheme with a moving figure working against it in the violins. Another section of the subject is given out by the bassoons, and taken up by other wood-wind instruments:

No. 4



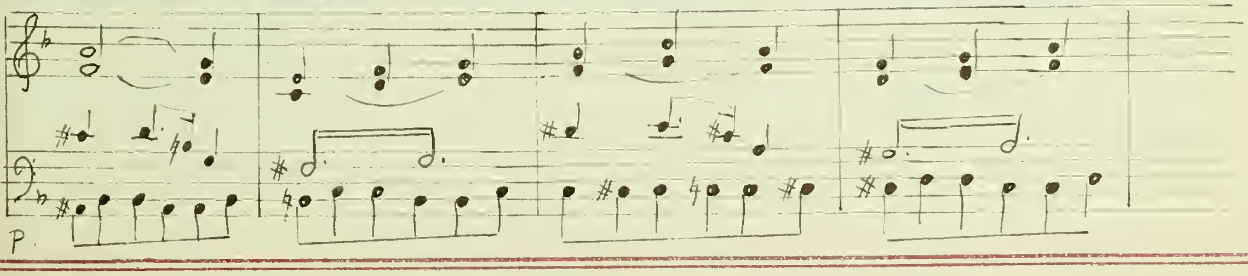
This material is extensively worked over, finally bringing the Exposition to an end. The Development section opens with the horn call which had occurred at the beginning of the Introduction. The principal theme (No? 1.) is now given development, and against it is set a little figure;

No. 5



also

of which much use is made. The second subject (No. 3.) is taken up and worked over in the wood-wind; later its second section (No. 4.) is developed. The material of both themes is afterward combined as follows:

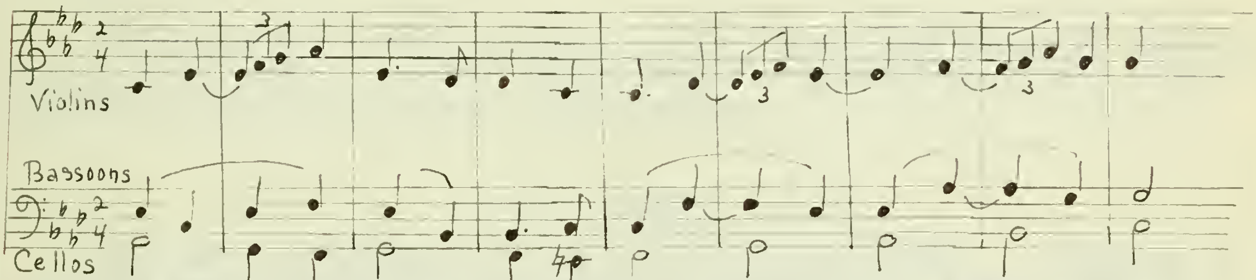


The main theme is canonically treated, and there follows a Recapitulation in which the principal subject is given to the full orchestra. The transitional passage (No. 2.) follows as before, and the second theme is heard in C-major. In the coda the horn call reappears, and all the material of the Exposition is given further development. The final re-iteration of the horn call is heard at the conclusion of the movement.

II. Twilight

The first portion of this division of the symphony bears the sub-title "Dreams". The first sixteen measures, containing a declamatory passage for the clarinet and horn, are really introductory, the principal theme entering with the following material:

No. 7



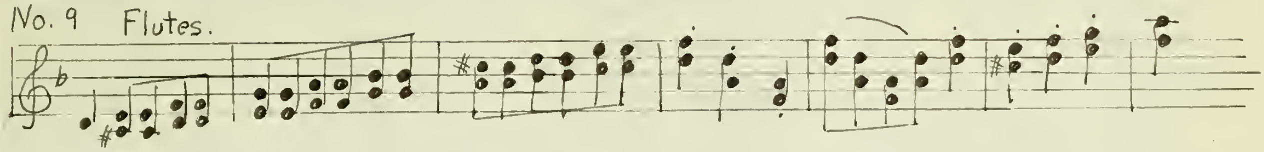
The clarinet brings forward an episode, its accompaniment being at first given to the bassoons and horns. It is taken up by the oboe and flute, and the opening theme (No. 7.) returns in the horn and violas, the flute playing a figuration above it, the violins and violoncellos accompanying pizzicato. The key changes to E-major, and the following idea is presented:

No. 8.

The two flutes follow this with a new theme in thirds (violins muted). The first theme (No. 7.) is heard once more, sung by a solo violoncello, and later by the first violins with an interpolated phrase in the clarinet. With this the section comes tranquilly to an end, and is followed by the second division.

Dance of the Dryads. Twenty-two introductory measures precede the principal theme, which is thus announced by the two flutes with pizzicato accompaniment in the strings:

No. 9



The whole first part of the dance is based upon the subject just quoted. The Trio is in the key of A-major, its theme opening as follows:

No. 10

The material of the first division is, at the close of the Trio, repeated in part. In the course of this repetition a new theme appears in the violins and violoncellos.

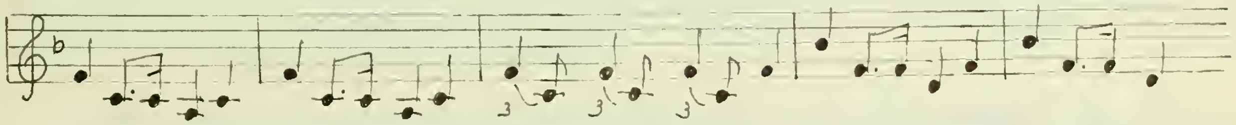
III. Night

The still movements of the night in the forest. Passage of the wild hunt with Hulda and Wotan. Daybreak. The opening subject by violoncellos and double-basses:

No. 11.

The other strings, and later the horns, take up the subject; at its conclusion a new idea is heard in the groups of triplets accompanying the pianissimo notes of two horns-- this leading into the musical delineation of the wild hunt, which is announced by the following theme in the first violins:

No. 12



The theme, quoted above, is repeated six times, and the music then becomes wild, with incessant triplets, suggestive of the infernal chase, in the strings. Another idea, partly derived from the triplet figure, is heard in the wood-wind and horns (pizzicato in the double-basses, and with the triangle marking the accent).

The key changes to E-major, and another section of the theme is heard in the first violins. There are fanfares in the trumpets, followed by the theme of the chase (see No. 12). The mood becomes more tranquil; triplets are stillheard in the muted strings. The lull is only temporary; for the chase motive (No. 12) is brought back, and the spectral hunt is once more resumed, and wildly. There is brought forward a repetition of the second theme -- in both its sections-- and a gradual tranquilization leads to the rehearing of the first theme (No. 11) now in the second violins and horns in augmentation. It has been held by some writers upon Raff's symphony that this passage is intended to represent the rising of the sun. At the very end is heard a theme (No. 6) drawn from the first movement-- a theme intended to suggest the full dawn of the day.

"Lenore" *

"Lenore", Raff's fifth symphony, was composed at Wiesbaden 1872. The complete program runs as follows:

I. Allegro (Liebesglück)
Andante quasi Larghetto.
II. March Tempo (Trennung)
III. Allegro (Wiedervereinigung)
Finale (Bürger Ballad)

The opening Allegro, in the usual form, is built on an impetuous main theme in E-major, and a more yearning secondary melody, given out first in C-major by strings alone. After a rather perfunctory development and the usual restatement of themes, there is a coda in which the two themes are combined.

The Andante quasi Larghetto is founded on three themes, all in Raff's attractively melodious vein. The first is given out quietly by the strings, a characteristic feature being the echoing of the last two notes of each phrase by the horns. A subsidiary theme is sung by solo horn over a light, pleasing accompaniment of staccato flutes and clarinets and pizzicato strings. The third melody, of warmer, more impassioned character, is begun by the violins and continued by 'cellos. The rest of the movement, save for a more dramatic, recitative-like passage for violins, is made up of differently orchestrated repetitions of these themes. It is not difficult to imagine the discourse of the lovers, in which William is listening to the anxious expressions of Lenore and seeking to alley her apprehensions.

The second movement, "Trennung", is a March tempo and intimates "war has broken out and the lover must take his departure". The March is, at first, heard as in a distance, softly, then comes nearer and nearer. An episode happens in Agitato form-- "an impassioned dialogue between violins and cellos"-- indicative of the parting and Lenore's despair. The March is again taken up and gradually dies away in the distance.

---

* Program Notes. (New York)

The third movement-- the real picture of the poem-- is in the form of an Allegro and graphically describes Lenore's grief, the appearance of her lover, William, on a steed at her door. He bids her "bind her dress" and mount upon his horse--

"for today I thee
A hundred leagues must bear
My nuptial couch to share"--

The wild and terrific ride through the night; the passing of a funeral train which leaves the coffin and joins in the mad pace; the croaking of night birds and the final dash into a graveyard at daybreak where Lenore discovers her lover to be

"a skeleton alas!
With scythe and hourglass"--

and the "snorting charger" vanishes in flames; while dreadful cries fill the air and grisly spirits are seen dancing in the moonlight and howling as they dance--

"For hear! for hear! though hearts should break,
Blaspheme not, lest God's wrath thou wake!
Thy body's knell we toll,
May God preserve thy soul!"

Aside from the recurrence in the finale of themes from earlier movements, its most striking feature is the rhythm of the hoofs of the galloping horse maintained through so large a part of it. The final chorale suggests Lenore's death and salvation.

"Variations and Fugue upon a Merry Theme by J. A. Hiller" *

Max Reger, a composer of extraordinary industry, has made comparatively few contributions to the literature of symphonic music. Among his purely orchestral works, the above named selection holds a prominent place. Reger completed his Variations and Fugue in 1907, and the work was brought out to its first performance at a Gürzenich concert, Cologne, October 15, 1907. Upon this occasion, Fritz Steinbach, to whom the composition is dedicated, was the conductor. The first production in America took place December 20, 1907 at Philadelphia, by the Philadelphia Orchestra.

The composer of the "Variations and Fugue, etc." does not make, upon the score, any reference to the work by Hiller from which he drew the theme. Mr. Hale, the annotater of the Boston Symphony Orchestra programs made a search of Hiller's works-- when the Variations were given at Boston, February 14, 1908-- for the melody which Reger employed. He discovered it in an operetta, "Der Aerndtekranz" ("The Harvest Wreath") published in 1772 at Leipzig. The work is in three acts and it is in the second act that the theme occurs as the melody of an air sung by Lieschen. The key, E-major, and the time, 2/2, are the same as in Reger's piece.

The text of the song is as follows:

Gehe, guter Peter, gehe!
    Ich verstehe
Wie man dich zurücke kriegt.
Nur ein Wörtchen, nur ein Blick,
    Und er ist vergnügt,
    Und er kommt zurück.

Will er ja die Stirn in Falten
    Noch erhalten;
Einen Kyss versprech ich dann.
Freundlich opitzt er Mund und Ohr,
    Und er lacht mich an
    Und er liebt wie vor.

Mr. Hale's translation of the German text is subjoined:

Go, good Peter! I know how you are to be won back.
Just a word, just a look; he is happy, he returns.
If he persists in scowling, I promise him a kiss.
Then he puckers his lips and pricks up his ear, and
    he smiles on me and he loves me as before.

---

* Theo. Thomas: Program Notes.

Overture to "Donna Diana" *

The overture to "Donna Diana" was performed for the first time in America, December 14, 1895, although the opera, itself, had been brought out at the German Theatre at Prague, December 16, 1894. The text of "Donna Diana" was freely compiled by Reznicek from a play of the same name by Joseph Schreyvogel who had, in turn, adapted it (1819) from the Spanish comedy "El Desden con el Desden", ("Disdain met with Disdain") by Moreto Y Cabaña (1618-1669). Schreyvogel's adaptation had been played in London by a company of German artists in the first half of the nineteenth century and in 1864 an English translation was brought out in London by Westland Marston, this being performed in New York, November 5, 1866 and again in 1886. In operatic form Reznicek's work had been preceded by Heinrich Hofmann's "Donna Diana", produced in Berlin in 1886.

The following is a synopsis of Moreto's play from which, however, Reznicek made certain deviations:

The Princess Diana is wooed by three suitors, two of whom endeavor to win her by unremitting homage. The third-- Prince Carlos-- acting on the advice of his crafty valet Polilla, hides his love under an appearance of indifference, thereby seeking to conquer Diana with her own weapons of disdain and lofty unconcern. Diana is nettled at the prince's attitude and she sets out to capture his heart, resolving to revenge herself by deriding him when that consummation has been effected. Carlos, not quite sure of his ground, believes her affection to be sincere and he permits himself a confession of love. When Diana pours out the whole measure of her disdain upon him, the prince coolly declares that he had been pretending even as she had been. He then retreats to his former position and Diana is again piqued. Once more endeavoring to subdue Carlos she really falls in love with him, but the prince resists all blandishments. Diana then tries jealousy and informs the young man that she has resolved to marry the Prince of Béarn, but Carlos-- having been apprised by his servant of Diana's scheme--coldly observes that he himself has planned to ask the hand in marriange of Diana's maid of honor-- the lovely Cynthia. The young princess is almost beside herself with mortification; and her jealousy and indignation show Carlos how completely the victory is his. He thereupon drops the mask, and upon the three suitors being summoned to learn their fate from the lips of their princess, Diana bestows herself upon him whose disdain had conquered hers.

The scene of the opera is laid in the castle of Don Diego-- Diana's father-- at Barcelona during the independence of Catalonia.

The overture to Reznicek's work is built upon the sonata form. After seven measures of introduction, the principal subject of the overture opens with a staccato melody in the first violins, accompanied very lightly in the other strings. The theme, which is drawn from an ensemble number occuring later in the opera, it-

---

* Theo. Thomas: Program Notes.

self runs almost entirely throughout the overture. After the subject has been repeated by the full orchestra, the second theme makes its appearance in the first and second violins and violas, the wood-wind and horns still keeping up the staccato figure in the accompaniment. A coda built on the material of the principal subject brings the exposition to a close. The first half of the development is devoted to this material, the latter half to a working out-- in conjunction with it-- of the second theme, in the oboe and clarinet successively.

The recapitulation of the two subjects presents them with little change.

"Das Hexenlied" *

This unique selection, described on the title page as a "Musical Recitation with Orchestra or Piano", was published in 1902. The text is by one of the distinguished poets of Germany, Ernest von Wildenbruch. In a note on the fly-leaf of the score, he says that the present treatment of "The Witch Song" was undertaken by himself expressly for Max Schillings. The music, which Schillings has written to the text, is dedicated to the poet.

"The Harvest Festival" *
from "Moloch"

"Moloch", described by its composer as a "musical tragedy", was produced December 8, 1906, at the Royal Opera House, Dresden. The text of the work is an adaptation by Emil Gerhäuser of a literary fragment of Friedrich Hebbel.

The story concerns the attempt of Hiram, a priest of Moloch, to revenge the overthrow of Carthage-- and with that city the worship of the idol-- by the Romans. He transports the fearsome image of Moloch to the island of Thule with the intention of bringing its people into his faith, of teaching them the arts of peace and of war and finally of leading them against the hated enemies who had destroyed his city and his god. The King of Thule stands out against the new worship, which is, however, accepted by his son Teut, and the majority of the people. Hiram's power grows apace. The opportunity for vengeance is approaching when all the schemes of the priest are suddenly set at naught. Hiram had forbidden the people of the island to enter the sacred grove of Moloch's temple. Instant death, he declared, would overtake the trespasser. Theoda, the affianced bride of Teut, enters the forbidden grove accidentally and, having been perceived by her lover, he hurriedly pursues her to carry warning and, if possible, to save her from the fate that is declared by Hiram to be inevitable. As Teut and Theoda emerge from the precincts of the temple unharmed, the former realizes that the Carthagian priest and his idol are as false as they are impotent. He hastens to upbraid Hiram, and the priest, realizing that all his schemes have been utterly confounded, throws himself from the cliffs of Thule into the sea.

The Harvest Festival, which is drawn from the third act of the opera, makes use of three subjects of importance, the last of which is, in the stage version of the piece, a chorus, "Es klingen die Fiedeln".

---

* Theo. Thomas: Program Notes.

Overture, "Lebensfreude" *

Georg Schumann's concert-overture "Lebensfreude" ("The Joy of Life") was completed in 1911, and was brought forward as a novelty at the tenth concert of the Philharmonic Orchestra, Berlin, in March, 1911. The work was played from Manuscript but was published in 1912. In the body of the work Georg Schumann employs the song-- or rather, suggestions of it-- "Freut euch des Lebens", better known to English-speaking people as "Life Let Us Cherish", written by Johann Georg Nägeli.

The work opens with a principal subject given out vivaciously by the wood-wind. The violins take it up, and after some working over of the material, the key changes, and a second theme is sung by the clarinet accompanied by the horns and bassoons. The theme is now taken up by the strings, and a short development leads into a second section of it, in which the clarinets and bassoons bring forward a melody, the first measure and one beat of the second being softly punctuated by the triangle. This idea is now repeated with fuller scoring. The strings play a continuing idea and the second section returns in the full orchestra forte, its rhythm sharply defined by the side drum and kettle drum. The mood becomes momentarily more tranquil, but another climax is soon attained, at the close of which the strings, in octaves, suggest the opening measures of the song "Freut euch des Lebens". Development of the principal theme now sets in in the wood-wind; there being also a working out of the first section of the second theme in conjunction with it. A long crescendo leads eventually to the Recapitulation, in which the principal subject is given out by the full orchestra fortissimo. The various sections of the second theme follow as before, now, however, in F-major. Toward the close of the piece, there is a further reference to the song "Freut euch des Lebens", which is called out forte by the trumpets and horns alternately. A short and brilliant coda is built upon the first theme, and upon the opening measure of the song just referred to.

Overture to "Bride of Messina" †

In 1850 Richard Pohl, a student friend of Schumann, sent him Schiller's tragedy, "The Bride of Messina", arranged as an opera libretto with the suggestion that he should set it to music. Perhaps remembering the fate of "Genoveva", he could not make up his mind to compose an opera upon the subject. That he was very much interested in it, however, is shown by his writing an overture to it, which was performed in Leipsic in 1851. It did not meet with much success, and Schumann wrote to his friend Pohl, "I am accustomed to find that my compositions, particularly the best and deepest, are not understood by the public at a first hearing". While it is not generally considered a fitting overture to the story, yet it has many strong passages, especially the romantic second theme. The story itself is intensely powerful and dramatic, but in passionate work of this kind, Schumann has not succeeded as he has in the domain of sentiment and romance and in the still greater field of

---

* Theo. Thomas: Program Notes. † Upton: Standard Concert Repertory.

symphonic and chamber music. As the overture is so rarely performed, it hardly needs a closer description than to say it is in the ordinary form, with a sombre introduction and a middle section which is deeply infused with the romantic spirit. It was also written at a time when Schumann's power of construction was visibly weakening.

Overture to "Genoveva" *

As early as 1842, Schumann wrote; "Do you know what is my morning and evening prayer as an artist?" German opera! We know that he had consulted Dr. Griepenkerl (the author of "Das Musikfest") in 1841, as a text which could be set to music, and that a libretto, "The Invasion of Spain by the Moors", was being seriously considered in 1844. But these were not the only subjects upon which the composer had set his thoughts. Schumann made notes of no fewer than twenty-two operatic schemes, including "Till Eulenspiegel", "Maria Stuart", and the "Nibelungenlied". In 1847 Schumann read Friedrich Hebbel's tragedy "Genoveva" and his decision was made. Filled with enthusiasm for this subject, the composer applied to his friend Robert Reineck-- a poet painter-- and entreated him to work upon the tragedy into an operatic text. This was to be based not only on the play by Hebbel, but also upon a similar tragedy by Tieck. Reineck was, however, not successful in satisfying Schumann, who made so many alterations that the poet was unable to perceive that any of his own work had survived its overhauling. He therefore, requested that his name should be withdrawn from the ultimately printed text. Schumann applied to Hebbel for assistance. "I could not expect you to re-write as an opera", he wrote, "what you have already converted into a masterpiece, but that you should look the libretto over, give me your opinion of it, and merely give it a touch here and there-- such is my heartfelt prayer".

The matter ended by Schumann writing the text by himself. The music, begun in 1847, was completed in August of the following year, and the composer looked about for a suitable place for its production. He decided on Leipzig-- a city in which Schumann felt the musical element was favorably disposed toward his works. Julius Rietz was the conductor at the Leipzig theatre and after some correspondence it was finally decided that "Genoveva" should be presented, although no definite day was set for the production. Many were the delays and bitter were Schumann's disappointments. The composer wrote letter after letter to the Leipzig management, to be answered with evasive promises. At length Genoveva was brought to its production June 25, 1850, Schumann himself conducting. It was not received with much enthusiasm, however, and after two other performances were given-- June 28 and 30-- the work was withdrawn. Though occasionally revived in Germany, it has never had a permanent place on any repertory. The critical opinion was then, and has since been, unfavorable to Schumann as a composer of dramatic music. While the overture was declared to be a masterpiece, the body of the work was held to be dramatically unconvincing.

---

* Program Notes (Cincinnati)

The overture to "Genoveva", which received its first performance February 25, 1850 at the Gewandhaus, Leipzig-- just four months before the opera itself was produced-- is in reality an independent piece having no connection with the thematic material employed in the opera itself. It has retained its place on concert programs and remains one of the admired selections in modern symphonic literature. It may be regarded as a tone poem portraying in a general way the story of the faithful Genoveva. While the legend of "Genovieve de Brabaut" is told in the Golden Legend, in the chronicles (1472) of Matthias Emmich, Schumann's version of the legend departs in certain details from the original story. Briefly it amounts to this: Genoveva is married to a knight, who, being compelled to go to the wars, leaves her in the care of his friend Golo. This man endeavors to win the affections of his charge, and being indignantly repulsed accuses Genoveva of faithlessness to her husband when the latter returns to his home. Genoveva thereupon turned out of the castle and left to perish in the woods. The deluded husband, while hunting in the woods, encounters her and after an explanation, the faithful wife is restored to her home and rights.

The main portion of the overture begins with a passionate theme, a lively hunting call for three horns. The usual development is succeeded by a recapitulation of the principal themes and a lengthy coda brings the overture to a conclusion.

Overture to:- *
"Hermann und Dorothea"
"Die Braut von Messina"

In October 1850, Schumann received from Richard Pohl, at that time a student in the Leipzig University, Schiller's "Bride of Messina", arranged as an opera libretto. Schumann could not make up his mind to set it to music, but in December 1850 and January 1851, he wrote an Overture to the "Braut von Messina" (Op. 100) which showed how much the material of the play had interested him, in spite of his refusal to set it. He inclined to a more cheerful, or even a comic subject, and Goethe's "Hermann und Dorthea" seemed to him appropriate for an opperetta. He consulted several poets concerning the arrangement and having made out a scheme of treatment, wrote the Overture at Christmas 1851 (Op. 136). The work, however, progressed no farther.

"Papillons" *

Schumann's op 2 consists of a set of small pianoforte pieces in dance-form under the name of "Papillons". They were written partly in Heidelberg and partly in Leipzig. No inner musical connection subsists between them. But Schumann felt the necessity of giving them a poetical connection and for this purpose adopted the last chapter of Jean Paul's Flegeljahre, where a masked ball is described at which the lovers Wina and Walt are guests, as a poetic background for the series. The several pieces of music may

---

* Grove's Dictionary of Music.

thus be intended to represent partly the different characters in the crowd of maskers and partly the conversation of the lovers. The finale is written designedly with reference to this scene in Jean Paul, as is plain from the indication written above the notes found near the end-- "The noise of the Carnival-night dies away. The church clock strikes six". The strokes of the bell are actually audible, being represented by the "A" six times repeated. Then all is hushed, and the piece seems to vanish into thin air like a vision. In the finale there are several touches of hŭmor. It begins with an old Volkslied, familiar to every household in Germany as the Grossvatertanz. This is an old-fashioned 17th century family-dance, which was greatly in vogue at weddings. It consists of three parts, the first of which was an andante in triple time, sung to the words:

> Und als der Grossvater die Grossmutter nahm,
> Da war der Grossvater ein Bräutigam.

to which succeeded two quick phrases in 2/4 time.

As this dance usually concluded an evening, it was also called the "Kehraus" (clear-out).

In contrast to these two old-fashioned love-tunes is placed the soft and graceful melody of No. 1 of the "Papillons" which is afterwards worked contra-puntally with the "Grossvatertanz". The name "Papillons" is not meant to indicate a light, fluttering character in the piece, but rather refers to musical phases, which proceeding from various experiences of life, have attained the highest musical import, as the butterfly soars upward out of the chrysalis. The design of the title-page in the first edition points towards some such meaning as this; and the explanation given corresponds with his usual method of composing at that time. There exists, however, no decisive account of it by the composer himself.

Scenes from Goethe's "Faust" *

Schumann's music to "Faust", is not intended to be performed on the stage as the musical complement of Goethe's drama. It is a piece for concert performance, or rather a set of pieces, for he did not stipulate or intend that all three parts should be given together. What he did was to take out a number of scenes from both parts of Goethe's poem, and set music to them. It follows that the work is not self-contained, but requires for its full

---

* Grove's Dictionary of Music.

understanding an accurate knowledge of the poem. From the First Part he took the following: (1) Part of the first scene in the garden between Gretchen and Faust; (2) Gretchen before the shrine of the Mater dolorosa; (3) The scene in the Cathedral. These three form the first division of his Faust music. From the Second Part of the play he adopted: (1) The first scene of the first act (the song of the spirits at dawn, the sunrise and Faust's soliloquy; (2) The scene with the four aged women from the fifth act; (3) Faust's death in the same act, as far as the words, "Der Zeiger fällt-- Es fällt, es ist vollbracht". These form the second division of the music. Schumann's third division consists of the last scene of the fifth act (Faust's glorification) divided into seven numbers. The experiment of constructing a work of art, without central point or connection in itself, but entirely dependent for these on another work of art could only be successful in the case of a poem like "Faust"; and even then, perhaps only with the German people, with whom Faust is almost as familiar as the Bible. But it really was successful, more particularly in the third division, which consists of only one great scene, and is the most important from a musical point of view. In the scene Goethe himself desired the co-operation of music. Schumann threw himself into the spirit of the poem with such deep sympathy and understanding, that from beginning to end his music gives the impression of being a commentary upon it. In musical importance, no other choral work of Schumann's approaches the third division of this work. The second division of the "Faust" music, consisting of three other scenes from the Second Part of the poem, is also of considerable merit. It is, however, evident in many passages that Schumann has set words which Goethe never intended to be sung. This is felt still more from the First Part, which are very inferior in respect of the music. The overture is the least important of all; in fact, the merit of the work decreases as it is surveyed backwards from the end to the beginning. This is due probably to the method pursued in its composition, which began in Schumann's freshest, happiest and most masterly time of creativeness, and ended close upon the time when his noble spirit was plunged in the dark gloom of insanity.

"The Minstrel's Curse" *

"The Minstrel's Curse", for solo voice, chorus and orchestra, was written in 1852, and first performed in the same year. Its text is based upon Uhland's beautiful ballad of the same name, which was adapted for the composer by Richard Pohl. The libretto shows numerous variations from the original text. Some of the verses are literally followed, others are changed, and many new songs and motives are introduced. Several of Uhland's other ballads are assigned to the minstrel, the youth, and the queen, among them "Die Drei Lieder", "Entsagung", and "Hohe Liebe", as well as extracts from "Rudello", "Lied des Deutschen Sängers", "Gesang und Krieg", and "Das Thal", instead of the beautiful verses in the original poem:

---

* Upton: Standard Cantatas.

"They sing of spring and love, of happy golden youth,
Of freedom, manly worth, of sanctity and truth.
They sing of all emotions sweet the human breast that move,
They sing of all things high the human heart doth love.
The courtly crowd around forget to sneer and nod,
The king's bold warriors bow before their God.
The queen, to pleasure and to melancholy willing prey,
Down to the singers cast the rose which on her bosom lay"--

which leads up to the tragedy, it is the singing of the "Hohe Liebe" which is made the motive by Pohl, who from this point on follows the story as told by Uhland.

The work contains fourteen numbers. The first two verses, describing the castle and its haughty monarch, are sung by the narrator, and are followed by an alto solo, very bright and joyous in style, which tells of the arrival of the two minstrels. The fourth number is a Provincial song, full of grace and poetical feeling, sung by the youth, followed by full chorus. The King angrily interposes in the next number, "Enough of Spring and Pleasure", whereupon the harper sings a beautiful ballad interpolated by the librettist. The queen follows with a quiet, soothing strain, appealing for further songs, and in reply the youth and harper once more sing of spring. The youth's powerful song of love, which changes to a trio in the close, the queen and harper joining, indicates the coming tragedy, and from this number on the chorus follows the story as told by Uhland, with great power and spirit. The general style of the work is declamatory, but in many of its episodes the ballad form is used with great skill and effect.

"Don Juan" *

"Don Juan", the first published of Strauss' elaborate orchestral fantasies, was given at Weimar in the fall of 1889. Its inspiration was drawn from the lines of Lenau, which accompany the score. The composer gives us no clew as to his meaning. His zealous commentators, however, have busied themselves with literally dissecting the work, giving to almost every phrase a single and distinct meaning, even going outside of Lenau's poetry for material. Thus, they find a theme for each character, this for "Zerlinchen" (Don Juan's first amoureuse), that for the "Countess", still another for "Anna", and so on through the entire story.

That Strauss has remained silent and has refrained from passing judgment on these interpretations, is characteristic of him and speaks volumes for his sense of humor.

After all, one should attend more to the mood than to any thematic detail.

Strauss, himself, undoubtedly intended no more than to portray Don Juan's changing moods, the intensity of his passion, his fiery ardor, his fierce longing, and at the end of it all, his lassitude and disgust. All this one can find, even without a program, for he has expressed himself with that very undreamt-of audacity and masterly resourcefulness that make him "the most conquering musical personality since Wagner". Following are the lines from Lenau's work, which appear on the fly leaf of the score:

Don Juan (to Diego, his brother):

O magic realm, illimited, eternal,
Of gloried woman-- loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And-- if for one brief moment, win delight!

* * * * * * * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring
The dungeon's gloom perchance tomorrow's luck may bring;
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded:
A different love has This to That one yonder--
Not up from ruins be my temples builded.
Yea, love Life is, and ever must be new,
Can not be changed or turned in new direction
It can not but there expire--here resurrection;
And, if 'tis real, if nothing knows a rue!
Each Beauty in the World is sole, unique:

---

* Program Notes: (Cincinnati)

So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

Don Juan (to Marcello, his friend):

It was a wond'rously lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish: all hopes o'ershrouded--
'Twas p'raps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'er clouded;
And yet p'raps not! Exhausted is the fuel:
And on the hearth the cold is fiercely cruel.

-- English by John P. Jackson.

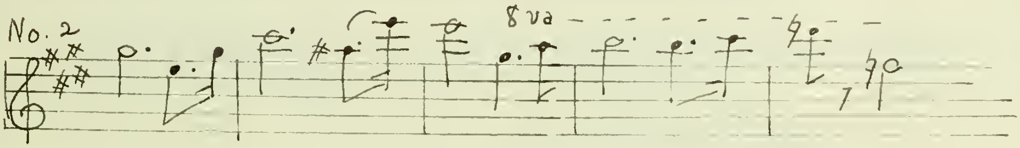
Wilhelm Mauke has made a minute and exhaustive analysis of this tone-poem, fitting each theme and combination of themes to the poetical work with remarkable ingenuity. While it is doubtful that in a work of this kind, such detailed analysis is helpful to the listener, it is nevertheless interesting to read his interpretations. Some of the more important themes are, therefore, reproduced with Mauke's designations.

The first, the fiery impetuous motive which opens the work, he takes to express "the storm of stressful bliss" (Sturm des Genusses)

No. 1

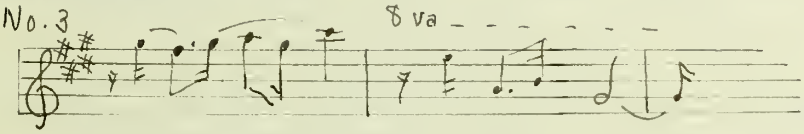
No. 2 is called the first "Don Juan" theme:

No. 2



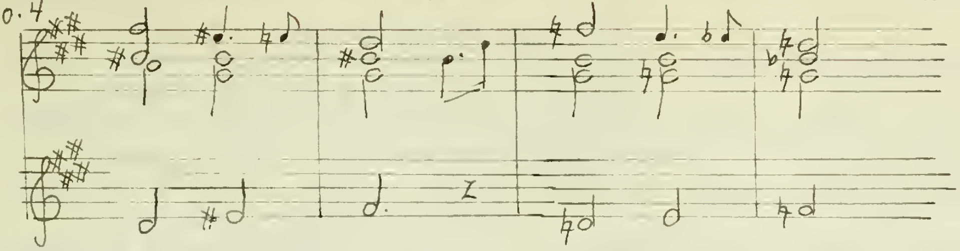
No. 3 is interpreted as representing the sweet little rustic--"Zerlinchen".

No. 3



The chromatic motive (No. 4) he call the "motive of surfeit".

No. 4



The themes 5 and 6 are coupled with the character of "the Countess".

No. 5

No. 6

The beautiful oboe cantilene is "Anna's Love-motive".

No. 7

and the energetic horn theme is called the second "Don Juan" theme, expressive of the lines: "Out to the chase! To victories new aspire"

No. 8

"Hymnus" *

This selection is a musical setting for orchestra of the following poem by Friedrich von Schiller:-

Im Oktober 1788.

Dass du mein Auge wecktest zu diesem goldenen Lichte,
    Dass mich dein Aether umfliesst;
Dass ich zu deinem Aether hinauf einen Meuschen--blick richte,
    Der ihn edler geinesst;
Dass due einen unsterblicken Geist, der dich, Göttliche, denket,
    Und in die schlagende Brust,
Gütige, mir des Schmerzens wohltätige Warnung geschenket
    Und die belohnende Lust;
Dass due des Geistes Gedanken, des Herzens Gifühle zu tönen
    Mir ein Saitenspiel gabst,
Dränze des Ruhms und das buhlende Glück deinen deinen stolzeren Söhnen,

---

* Theo. Thomas: Program Notes.

Mir ein Saitenspiel gabst;
Dass dem trunkenen Sinn, von hoher Begeistrung beflügelt.
Schöner das Leben sich malt,
Schönes in der Dichtung Krystall die Wahrtiest sich spiegelt,
Heller die dämmernde strahlt:
Grosse Göttin, dafur soll, bis die Parzen mich fodern,
Dieses Herzens Gefühl,
Zarter Kindlichkeit voll, in dankbarem Strahle dir lodern,
Soll aus dem goldenen Spiel
Unerschöpflich dein Preis, erhabne Bildnerin, fliessen,
Soll dieser denkende Geist
An dein mutterlich Herz mit reiner Umarmung sich schliessen,
Bis der Tod sie zerreist.

"Salome's Dance" *

"Salome", a music drama in one act, is based upon the prose drama of the same name by Oscar Wilde, translated into German by Hedwig Lachmann. The music, written by Richard Strauss, was completed in June, 1905, and was performed for the first time the following December, at the Royal Opera House, Dresden. An orchestra of 112 instruments was required.

Of the many and varied conceptions by poets, dramatists and painters of the grewsome tale of Salome and the Hebrew prophet, John, the Baptist, the one-act play by Oscar Wilde is generally regarded as the most dramatic and suggestive. The original text was written in French and has its source in Mark 6-17:29.

The play opens with the feast mentioned in the foregoing quotation, the scene being laid on a terrace above the banquet hall in Herod's palace. Hither cometh presently the princess Salome. The voice of the prophet John is heard from time to time announcing the impending of one mightier than himself. Salome inquires as to who it is speaking, and upon learning that it is John, she has him brought into her presence. Forthwith she becomes enamoured of him and proceeds to ensnare him with her blandishments; but John repulses her steadfastly, and presently retires to his dungeon. Then appears Herod, who tries to induce Salome to dance for him, but she refuses-- until she has secured from him a promise that he will give her whatsoever she may require of him by way of payment for the entertainment. Having obtained this pledge, she proceeds to dance the "Dance of the Seven Veils". Slaves bring in the veils and perfumes and otherwise prepare her for the dance-- amid angry objections from Herodias and the sound of solemn warnings from the prophet's dungeon-cell. But Salome answers merely that she is ready, and the dance begins. When it is over Herod is loud in his applause, and calls upon Salome to claim her reward-- even to the half of his kingdom, as he had promised. But to his astonishment and consternation, Salome kneels before him and demands that John's head be brought to her on a silver charger. Herod protests; he is horrified; he points out that John is a holy man-- one who has been touched by the finger of God. But Salome is unyielding; she will have John's head, and nothing else-- and in this she is upheld by

---

* Theo. Thomas: Program Notes.

her mother, whom John denounced. Having promised, Herod is forced to keep his work; and so in the end Salome has her way; the prophet's severed head being delivered to her. Forthwith she fall into a wild rhapsody-- an indescribable gloating which horrifies everybody save her mother Herodias, who views the situation with affability. Herod becomes terrified more and more, until at last a great fear settles upon him; he is afraid that Salome's revolting behavior is "a crime against some unknown god". In great agitation he commands his guards to slay Salome, and they crush her to death beneath their shields.

The excerpt is an effusion of surpassing elaborateness, and one not describable adequately in words, an examination of the score being necessary for an understanding of its colossal dimensions and intricacy of detail. Extensive use is made of certain important "motives" from the music-drama. Scattered along through the score are certain "stage-directions", whose quotation will help more than anything else to a comprehension of the meaning of the music:-

As pointed out already, in the foregoing sketch of the drama's "action", Salome makes her preparations for the dance amid the violent protests of her mother (who, resents, from jealousy rather than any other motive, Herod's too-obvious passion for his niece-- her daughter) and the admonitions of John-- a high-strung situation which leads up to the dance-movement proper. It is at this point that the selection, "Salome's Dance" opens-- "The musicians begin a wild dance---Salome motionless as yet". But straightway the tempo slackens-- "Now Salome bestirs herself and gives the subsides forthwith and merges into a gently rocking movement". Then the langourous principal theme of the dance is commenced by the solo viola and flute-- "Salome dances the Dance of the Seven Veils". Presently a second dance-theme appears in the strings, horn, clarinet, Heckelphone and English horn, leading to a return of the langourous first theme: "Salome appears to grow weary for a moment. ---now she rouses herself to renewed whirling". The movement grows wilder again and ends with a prolonged and diminishing trilling of the smaller wood-winds. "Salome lingers for a moment in a visionary pause by the cistern in which John is held captive---then" (concluding flourish of the wood-winds and strings) "she throws herself at Herod's feet!"

"Thus Spake Zarathustra" [*]

This remarkable composition was inspired by certain passages in the "prose-poem", "Also Sprach Zarathustra" by Friedrich Nietzsche. On the fly-leaf of the score are found the following lines from Zarathustra's "Introductory Speech"-- the preface to Nietzsche's poem:-

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loveliness, and for ten years did not grow weary of it. But at last. his heart turned. One morning he got up with the dawn, stepped into the presence of the Sun and thus

---

[*] Theo. Thomas: Program Notes.

spake to him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed theefor it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end, I must descend to the depth, as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down, as men say-- men to whom I would descend. Thou bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man'. Thus Zarathustra's going down began".

But-- contrary to the purpose of most fly-leaf inscriptions, the above is not to be construed as a "program" of this composition, being apparently nothing more nor less than an introduction to the same, just as it is part of the introduction to Nietzsche's book; and sundry annotations made by the composer at intervals along through the score indicate that the music begins (not counting the short introduction) at the point where the quotation leaves off, or, in other words, with Zarathustra's "going down"-- which latter, by the way, is not to be interpreted "downfall". In order to comprehend Strauss' tone-poem it is necessary to have a clear conception of Nietzsche's extraordinary work and the character he has drawn:-

"The work takes its title from the mythological founder or reformer of the Avestic religion, Zarathustra, whose name, in its Greek mutilated form, Zoroaster, is familiar to readers.....Nietzshe had made some studies in oriental religious literature,.....yet he either neglected Persian religious tradition or purposely in his prose poem made no use of any knowledge he possessed in that field. Though attracted by the solemn sound of the name, which, in a high degree pleased his musical ear, he declined to describe the life of his hero after the model of the Gâtbas, which according to Professor Darmesteter, form the oldest part of the Avesta, though belonging, in their present form at least, to no earlier date, than the first century of our era. Nietzsche's Zarathustra is neither of the family of Spitama, nor is he the husband of Frahaoshtra's daughter Huogvî, nor yet the father-in-law of Jâmâspa, who had married Pourusishta, Zarathustra's daughter; but he has been disentangled from the whole mythological circle, of which the Zarathustra of Persian sacred tradition is part. He is a solitary man, he has no relations, not even a sister. But like Buddha, Christ, and old Zarathustra, he has a few disciples.....The modern Zarathustra is neither killed in the battle nor has he any sons who might carry on his work after his death. He stands quite alone, his only permanent companions being two animals, an eagle and a serpent. He is neither an historical nor a mythical person, but

a 'ghost', as Nietzsche would call him, a type existing nowhere, and yet the incorporation of wishes and aspirations; an ideal reflected in a human image; a man as man should be in Nietzsche's opinion, and as he would have liked to be himself.....The scene of "Thus Spake Zarathustra" is laid as it were, outside of time and space and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives-- the struggle for existence. Zarathustra has not to work for his bread, but has got it without effort. His eagle and his serpent provide him with all he needs, and whenever they are not with him, he finds men who supply him.....True, in his story there appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom, pointing away from all that unites and separates men at present. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude.....Thus Spake Zarathustra is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence into philosophy, or scientific literature in general, into the sphere or creed or Weltanschauung of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age".

So Zarathustra "goes down" from the mountains and preaches to mankind:-

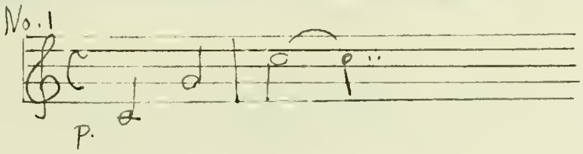
"Arriving at the next town which lieth nigh the forests, Zarathustra found there many folk gathered in the market; for a performance had been promised by a rope-dancer. And Zarathustra thus spake unto the folk: 'I will teach you beyond men. Man is a something that shall be surpassed.....Beyond-man is the significance of earth......I conjure you, my brethren, remain faithful to earth and do not believe those who speak unto you of superterrestial hopes.... Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; who telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink..... Man is a rope connecting animal and beyond-man-- a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a transition and a destruction....It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soil is still rich enough for that purpose.

But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it'".

The form of Strauss' composition is, of course, entirely free and rhapsodical; and, as such, admits of nothing more comprehensive than a general description-- not a technical analysis. Some have affected to discern in it the struggle of a mind aspiring to freedom from doubt and uncertainty, finding in it the "Delights and Passions" episode a reckless endeavor to escape from mental torture; in the "Science" passage a despairing attempt to figure out existence and destiny; in the "Dance Song" the "beyond-man's" expression of joy at his final emancipation, etc. But this is as it may be; the composer has made the annotations mentioned and as they are literally the titles of certain chapters (or "speeches")in Nietzsche's book, it seems reasonable to infer that the key to the music lies there. Wherefore, the following synopsis of these several annotations-- together with as much as space allows of Nietzsche's text relating thereto (as translated by Mr. Tille), is submitted by way of partial explanation:-

First an introduction in which the trumpets give out the following simple, yet stately motive---

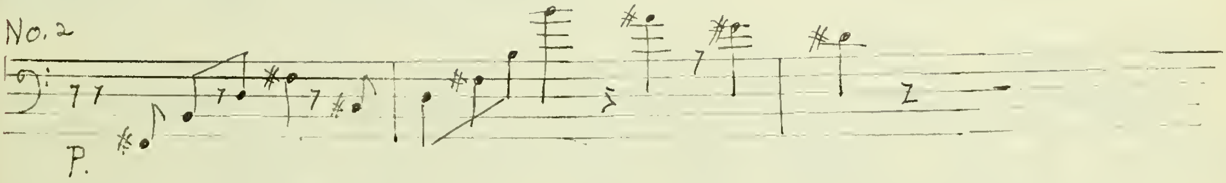
No. 1



leading straight to a climax for the full orchestra and organ--- evidently symbolical of the fly-leaf quotation. Zarathustra has not yet "gone Down". Then, immediately following this exhibition of tonal splendor, stands the heading "Of Back-Worlds-Men"-- those who seek consolation in religion, and to whom Zarathustra has gone down to teach the "beyond-man". Now, Zarathustra also once had been a dweller of the "back-world"....."Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a god-like discontented one.....Alas! brethren, that God whom I created was man's work and man's madness, like all Gods! Man he was, and but a poor piece of it came unto me, that ghost yea, verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost departed from me".

Then the heading "Of Great Longing"--- Wherewith the following theme presents itself:-

No. 2



".....O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! Thy fullness gazeth over roaring seas and seeteth and waiteth. The longing of over-abundance gazeth from the smiling heaven of thine eyes! And verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth to sob. 'Is not all crying a complaint? And all complaining an accusing?' Thus thou speaketh unto thyself, and therefore, O my soul, thou liketh better to smile than to pour out thy sorrow.....But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to sing, O my soul! Behold, I myself smile who foretell such things unto thee.....O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! My bidding thee sing, lo, that was the last thing I had!"

The next episode-- "Of Delights and Passions", will be recognized from the following illustration, while the subjoined quotation is an epitome of the "speech" to which Nietzsche gave this title:-

No.3 Violins.

"My brother, when thou hast a virtue, and it is thy virtue, thou hast it in common with nobody.....Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtue; they grew out of thy passions. Thou laidest thy highest goal upon these passions; then they became thy virtues and delights.....At last all thy passions grew virtues, and all thy devils angels.....And from this time forth nothing evil groweth out of thee, unless it be the evil that groweth out of the struggle of thy virtues. My brother, if thou hast good luck, thou hast one virtue and no more: thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battlefield of virtues.....Jealous is each virtue of the other, and a terrible think is jealousy. Even virtues may perish from jealousy".

Next, "The Grave-Song"-- at which point the oboe sings a melody similar to the one just quoted, in conjunction with the motive of Great Longing" (2)--

"'Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life'. Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting

free heart and tears.....Still I am the richest and he who is to be envied most-- I, the loneliest! For I have had you, and ye have me still....."

"Of Science"-- a fugal episode based on the theme first quoted:-- "Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning.....Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness.....Alas, for all free spirits, who are not on their guard against such wizards! Gone is freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together.....to enable me to know we are different. We seek different things.....ye and I. For I seek more security.....But, when I see the eyes ye make, methinketh almost ye seek more insecurity'....."

Some distance further one-- after a violent passage for the full orchestra, stands the caption, "The Convalescent One"--

No. 4

"One morning.....Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if someone else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away.....he fell down like one dead, and remained long like one dead. But, when he again became conscious he was pale and trembled and remained lying, and for a long while would neither eat nor drink.....At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odor sweet. Then his animals thought the time had come for speaking unto him.....'Speak not further, thou convalescent one!.....but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn singing from them! For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one.....Speak no further,.....rather, thou convalescent one, make first a lyre, a new lyre! For, behold, O Zarathustra! For thy new songs, new lyres are requisite. Sing and foam over, I Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!" But Zarathustra did not hear... he lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul".

"The Dance-Song" is heralded by trilling passages in the woodwinds---

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance, but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls!.....True, I am a forest and a night of dark trees, but he who is not afraid of my darkness, findeth banks full of roses under my cypresses. And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song into his dance'.....And this is the song sung by Zarathustra, when cupid and the girls danced together:.....But when the dance was finished and the girls had departed, sad he grew".

"The Song of the Night-Wanderer" is ushered in with a heavy stroke of the bell:--

Twelve times the bell sounds, gradually dying away to the softest pianissimo:--

One!
On man! Lose not sight

Two!
What sayeth the deep midnight?

Three!
"I lay in sleep, in sleep;

Four!
From deep dream I woke to light.

Five!
The world is deep,

Six!
And deeper than ever-day-thought it might.

Seven!
Deep is its woe,--

Eight!
And deeper still than woe-delight".

Nine!
Saith woe: "Pass, go!

Ten!
Eternity is sought by all delight,--

Eleven!
Eternity deep--by all delight'".

Twelve!

Then, in conclusion, a short passage ending enigmatically on a mysterious discord-- the violins and some of the wood-winds in B-major, while the basses sound C-natural pizzicato; as if Zarathustra had lost himself in perplexity, in the conviction that his philosophy, after all, had brought him nothing, and that he was no more master of the secrets of life in the end then at the beginning.

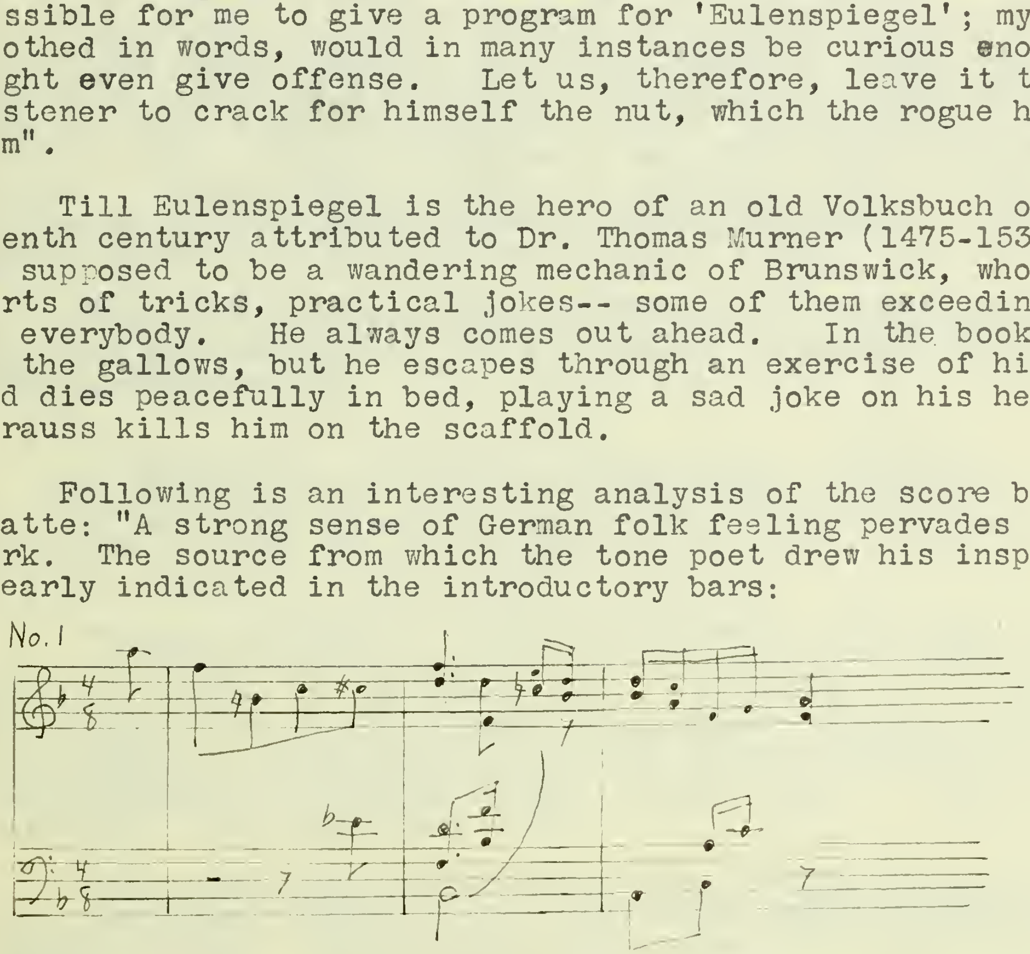
"Till Eulenspiegel's Streiche" *

The complete title of this work is: "Till Eulenspiegel's lustige Streiche nach alter Schelmenweise"-- in rondeau form. The work was composed in 1894-5 at Munich and first performed at Cologne November 5, 1895. With the exception of the title, the score contains no clue as to the naming of the music. There is no "program poem", nor are there any explanatory headings to the different parts. The program for the first performance, however, contained the following elucidation, written by the composer. "It is impossible for me to give a program for 'Eulenspiegel'; my thought, clothed in words, would in many instances be curious enough, and might even give offense. Let us, therefore, leave it to each listener to crack for himself the nut, which the rogue has given him".

Till Eulenspiegel is the hero of an old Volksbuch of the fifteenth century attributed to Dr. Thomas Murner (1475-1530). Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes-- some of them exceedingly coarse-- on everybody. He always comes out ahead. In the book, Till goes to the gallows, but he escapes through an exercise of his ready wit and dies peacefully in bed, playing a sad joke on his heirs. Strauss kills him on the scaffold.

Following is an interesting analysis of the score by Wilhelm Klatte: "A strong sense of German folk feeling pervades the whole work. The source from which the tone poet drew his inspiration is clearly indicated in the introductory bars:

No. 1

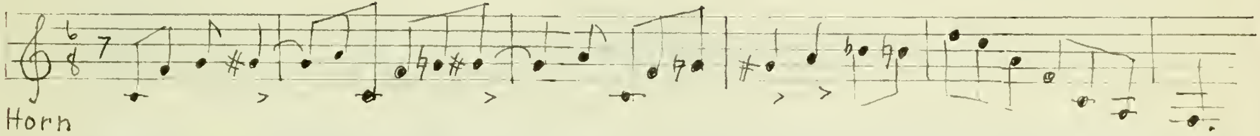


---

* Program Notes (Cincinnati)

"To some extent this stands for the 'once upon a time' of the story books. That which folows is not to be treated in the pleasant and agreeable manner of narrative poetry; but in a more sturdy fashion, is at once apparent by the characteristic bassoon figure which breaks in upon the strings. Of equal importance for the development of the piece, is the immediately following horn theme:

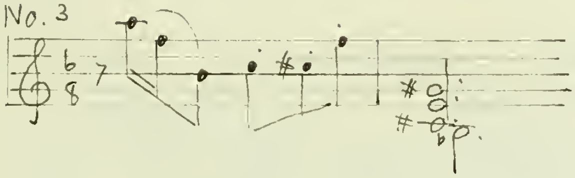
No. 2



"* * * The thematic material, according to the main point, has now been fixed upon; the milieu is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, rather, before our ears.

"Here he is:

No. 3



"He wanders through the land as a thorough-going adventurer. * * * The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market day; the women sit at their stalls and prattle. Hop! Eulenspiegel springs on his horse, gives a smack of the whip, and rides into the midst of the crowd. Clink, clash clatter! A confused sound of broken pots and pans, and the market women are put to flight. In haste the rascal rides away and secures a safe retreat."

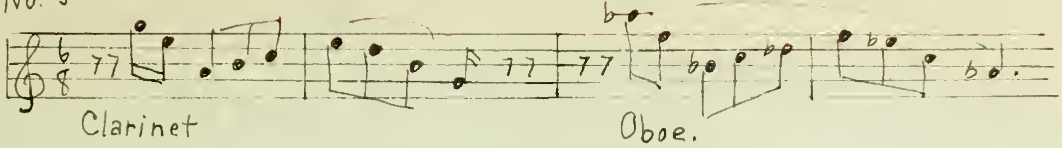
"This was his first merry prank; a second follows immediately. Eulenspiegel has put on the vestments of a priest and assumes a very unctuous mien".

No. 4

"Though posing as a teacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by the muted violins, horns and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off".

"Again the Eulenspiegel motive is brought forward in the previous lively tempo, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women".

No. 5



"And one has bewitched him; Eulenspiegel is in love!"

No. 6

"Hear how now, glowing with love, the violins, clarinets and flutes sing!"

No. 7

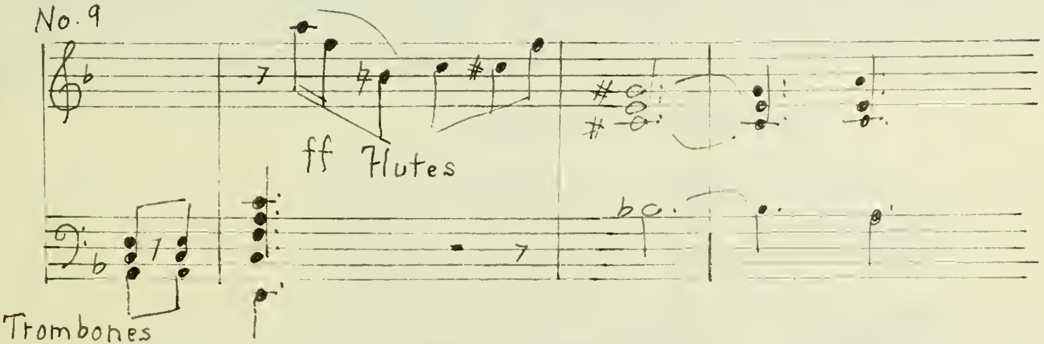
"But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage, and strange personages suddenly draw near. A troop of honest, worthy Philistines!"

No. 8

"In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation". (Fragments of the typical theme of the Philistines are here treated canonically)

"The wood-winds, violins and trumpets suddenly project the Eulenspiegel theme into their profound philosophy".

No. 9



"It is as though the transcendent rogue were making faces at the big-wigs from a distance-- again and again-- and then waggishly running away. This is aptly characterized by a short episode in

a hopping 2/4 rhythm,

No. 10

which is followed by phantom-like tones from the wood-wind and strings and then from the trombones. Has the rogue still no foreboding?"

"* * * A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. Hisinsolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailor drags the rascally prisoner into the criminal court. The Eulenspiegel theme replies calmly to the threatening chords. Eulenspiegel lies. Again the threatening tones resound; but he does not confess his guilt. On the contrary he lies for the third time. His fear is up. Terror seizes him. * * * The fatal moment draws near; his is strung up! The last struggle (flutes), and his soul takes flight".

"After sad, tremulous pizzicato of the strings, the Epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into a soft chord. * * * Eulenspiegel has become a legendary character. The people tell their tales about him: 'Once upon a time* * * ' But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final light measures, full orchestra, fortissimo".

"Tod und Verklärung" *

"Tod und Verklärung" ("Death and Transfiguration") the third of Strauss' tone-poems was written in 1889 and produced for the first time in June of the following year, at Eisenach, at a concert of the Allegemeine Deutsche Musikverein. Strauss gives as the key to his work, the poem of his friend, Alexander Ritter, to whom the composer had communicated the general programmatic basis of the work and by whom the story was merely worked over into verse. The poem, as given below, appears on the fly-leaf of the score:

Tod und Verklärung.

In der ärmlich kleinen Kammer,
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.--
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmt der im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.

---

* Program Notes (Cincinnati)

Um des Kranken Bleiche Züge
Spielt ein Lächeln wehmutsvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsitzenvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!
Kampfesmüd' zurüchgesunken,
Schlaflos, wie im Fieberwahn
Sicht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel--
Kräfte übend und erprobend--
Bis er rief zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.--
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihm geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke einem Drängen.
"Mach' die Schranke dir zur, Staffel,
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wache,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des' Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.
Aber mächtig tönet ihm
Aus dem Himmefstraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Welterlösung!

Frank van der Stucken

"William Ratcliff" *

This symphonic prologue was composed in 1879 and played for the first time at Weimar in November, 1883-- since then, it is understood, the instrumentation has been rewritten practically throughout. The work has its source in Heinrich Heine's tragedy, "William Ratcliff" (published at Berlin in 1823), a summary of which is printed on the fly-leaf of the score:-

Edward Ratcliff and Fair Betty loved each other. But later the light-headed girl became afraid of Edward's all too vehement passion, and married the Laird MacGregor. Out of pique and desperation, Edward married likewise. But neither of them could forget the old love. Once, when Fair Betty espied Edward from her window, she stretched out her arms toward him yearningly. MacGregor saw it; next morning Edward was found killed in the castle moat. Shortly thereupon Fair Betty died. From Edward's wedlock had spring a son, William; and Fair Betty left a daughter, Maria.

William Ratcliff came as a young student to MacGregor's castle At first sight he was seized with an irresistible inclination toward Maria. At first she seemed to like him well, but soon he saw that all was but play for her. With a bleeding heart William left his Scotch home, to seek forgetfulness in the intoxications of London life. But invisible powers kept drawing him back to nearness to his beloved. He had sworn to kill every rival, and had already twice kept his oath. When Maria had given her hand for the third time, and the bridegroom, Lord Douglas, had already come for the wedding, William challenged him, too, to a duel. This time he was vanquished, but Douglas gave him his life, as he recognized in William the knight who had rescued him from robbers on the morning of that very day. Insane from impotent rage, William now sees the misty figures arise which had so often appeared to him since his earliest youth; a man and a woman, who yearningly stretched forth their arms to him. William seems to understand their warning, and proceeds to the tragic solution of his fate. On the wedding evening he stabs Maria in her nuptial chamber, and after avenging his father by killing MacGregor, falls by his own hand at the beloved's side, while the misty figures unite in an embrace above him, and then vanish.

There is also this synopsis of the music itself:-

I.
Prelude.
Rhapsodic Sounds-- Expression of the Rhapsode's Feeling-- Rhapsodic Sounds.

II.
Edward Ratcliff.
Love-Idyl-- Destroyed Happiness-- Catastrophe-- Lament.

III.
William Ratcliff.
William's Sorrows-- The Misty Figures-- Catastrophe-- Lament.

---

* Theo. Thomas: Program Notes.

IV.

Postlude.

Expression of the Rhapsode's Feeling-- Retrospects-- Rhapsodic Lament.

It is not to be understood from the foregoing that the work is in four separate numbers, the music taking the shape of one continuous movement of which this synopsis is the "program"-- a composition having the general complexion of the prologues in old Greek plays, and embodying the impressions induced by the tragic story told by the poet.

The piece opens with a "Rhapsodic Sounds" named in the program, some preluding of the harps and the pianoforte leading thence to the "Expression of the Rhapsode's Feeling". This proceeds to a climax, following which the "Rhapsodic Sounds" are heard again-- leading to the conclusion of the Prelude. Next "The Story before the Tragedy" (Part II-- "Edward Ratcliff"), beginning with a Scotch-hued subject in the English horns which forms the foundation theme of the entire movement. Presently this "Love-Idyl" is interrupted by an outburst of the brasses and general tumult throughout the orchestra-- marking the beginning of the "Destroyed Happiness" episode named in the program. The music now proceeds dramatically to the "Catastrophe". (the assassination of Edward Ratcliff), this passing in turn into the "Lament". The third section, "The Tragedy" ("William Ratcliff" in the program) opens with the picture of William's Sorrows"; a longish passionate episode leading to the appearance of "The Misty Figures" (phantoms of Edward Ratcliff and Fair Betty-- typified by an undulating subject in the deeper strings, over a sighing of the violins and muttering of the kettle-drum). Further dramatic developments follow,leading finally to the second and greater "Catastrophe" (William's killing of Maria) as symbolized by a tremendous climax for the full orchestra-- amid which are heard the tolling of bells and the weird knell of the tam-tam and rumble of the great drum. Then a lamentation of the brasses, leading to the "Postlude"-- a retrospect (as the program indicates) of the whole, and concluding with the "Rhapsodic Sounds" heard at the start.

Ambroise Thomas

Overture to "Mignon" *

The opera of "Mignon" was first performed in 1866. The libretto, written by Carré and Barbier, is based upon the episode in Goethe's "Wilhelm Meister". The overture is made up almost entirely of excerpts from the opera itself, and its principal interest consists in the manner in which the beautiful romanza, "Kennst Du das Land?" ("Know'st Thou the Land?"), sung in the opera by Mignon, and the brilliant polacca, sung by Filéna, are presented The overture is very lightly constructed, and but for its two principal themes would be of little worth. Even with them it is not very brilliant. It is instrumented, however, in a skillful manner, and has some effective contrasts and combinations.

The story concerns itself with the romance of Wilhelm, a wealthy youth, and Mignon (Sperata), a member of a gypsy band who was stolen, as a child, from her father, the Italian Marquis of Cipriani. Wilhelm, with the help of Philine, an actress, buys Mignon from a gypsy chief through pity. Disguised as a boy she accompanies him. He, however, is infatuated with Philine and follows the band of entertainers, of which she is a mamber. An old minstrel, known as Lothario, who has for years been in search of his lost daughter, is strangely attracted to Mignon and attaches himself to their party. The girl, who has fallen in love with Wilhelm, is insanely jealous of Philine and during an entertainment at Wilhelm's Castle, is overheard by Lothario to wish that lightning would strike the castle and burn it. The demented minstrel later sets fire to the castle and Mignon is saved by Wilhelm, in a thrilling rescue. Being in ill health, she is taken to Italy, where the party is discovered on the estate of the Marquis. Here, in the final act, Lothario is found to be the Marquis of Cipriani and Mignon his daughter Sperata. Wilhelm finds that his affection for Philine was not genuine and that Mignon is the one he really loves.

---

* Upton: Standard Concert Repertory.

"Alt Heidelberg, du feine"--*

The "motto" aforesaid is the second stanza of the poem "Alt Heidelberg, du feine" ("Old Heidelberg, Thou Fair One"-- one of Germany's time-honored students'-songs), written as early as 1853 by Joseph Victor. Volbach's selection upon the same subject was published in 1904, and was performed for the first time in this country in 1908. On the title-page of the score is a wood-cut of the ruins of Heidelberg castle and a "motto"-- from which it would appear that the piece was intended by its author as a souvenir of his student-days amid these picturesque environments.

---

* Theo. Thomas: Program Notes.

Richard Wagner

"Der Ring des Nibelungen" *

"Der Ring des Nibelungen" is a trilogy successfully combining the Scandinavian "Völsungasaga" and the German "Nibelungenlied".

The German Nibelungensaga, the national epic, dates back to a West Germanic Race, the Burgundians, who had settled in the beginning of the fifth century in the valley of the Rhine; their king, Gunther, reigned at Worms. The richness of the land round Worms led to the Burgundians being connected in the popular imagination with an early mythical saga of a treasure that lay sunk in the Rhine. This treasure or "hord" was watched over by the Nibelungens or children of mist and darkness, from whom Siegfried, the hero of light, the sun-god, had wrested it. But, like the day before the night, Siegfried had to succumb before the powers of darkness; and the Nibelungen Hagen, at whose hands he fell, became associated in the later development of the saga with the Burgundian kings. A terrible fate, however, awaited the Burgundian people: in 437 the Huns swept down upon them and annihilated them; Attila, said the saga, would gain possession of the Nibelungens' hoard. Deep as was the impression which this catastrophe made upon the Germanic imagination, Attila's own end impressed it even more deeply; in 453 the king of the Huns was found dead in a pool of blood by the side of his newly wedded bride. Before long the popular mind had invested this incident with the dignity of an avenging destiny. It made out Attila's wife, who was a German, to have been the Grîmhild whom Siegfried married, the sister of the Nibelungens whose fate was identified by tradition with that of the Burgundians. This Grîmhild had wrought "blood-vengeance" upon Attila for the murder of her kinsfolk.

In this early form, more myth than history, the Nibelungensaga spread over all Germanic lands, becoming in Scandinavia the basis of part of "Edda" on the lays of the Edda, the Siegfried or Sigurd story retains more of the primitive, mythic character of the saga than in the later German versions. The Scandinavian Sigurd is of the mythical race of the Völsungs; he is brought up by a dwarf in ignorance of his parentage. He kills a dragon, wins the treasure over which it watches, and wakens the sleeping Valkyrie Brynhild, whom Odin has surrounded with a ring of fire upon a mountain summit. Leaving Brynhild, Sigurd comes to the land of Gunnar or Gunther, where he is given a magic potion which destroys his memory. He marries Gunnar's sister Gudrun, the Grîmhild of the German saga, and aids Gunnar to marry Brynhild. When the latter learns the deceit that has been practiced upon her, that not her husband, but Sigurd had won her in Gunnar's shape, she determines to take vengeance. She incites Gunnar against Sigurd; Sigurd is murdered and Brynhild shares his lot upon the funeral pile. To Gudrun it now falls to marry Âtli, the king of the Huns. With the object of obtaining possession of the hoard, Âtli invites Gudrun's kinsfolk to his court, where they are all murdered, without, however, revealing in what part of the Rhine they have sunk their treasure. With the terrible revenge which Gudrun takes upon her husband, giving him the blood of his own children to drink and stabbing him in his bed,

---

* Robertson: History of German Literature.

the Nibelungensaga, as it is told in the Edda, closes. These lays originated in Scandinavia, and more particularly in Iceland, between the middle of the ninth and the middle of the eleventh centuries, but in Germany it was the twelfth century before the story of the Nibelungs crystallized into final literary form of the Nibelungenlied.

The myth of the Nibelungen, which Wagner had thoroughly mastered before writing his drama "Siegfried's Tod" (1848), engrossed his attention so completely that in 1853, the trilogy, "Der Ring des Nibelungen" was completed. The trilogy is preceded by a "Vorabend", "Das Rheingold", which tells how Alberich, the Nibelung, obtains possession of the treasure, that lies sunk in the Rhine, the gold which makes its owner the master of the world. But, as the Rhine daughters sing--

"Nur wer der Minne
Macht versagt,
nur wer der Liebe
Lust verjagt,
nur der erzielt sich den Zauber,
Zum Reif zu zwingen das Gold"

Alberich welds the all-powerful ring. Meanwhile, the giants, having built Walhalla, demand from the gods the promised reward--the goddess Freia. In her place, they are persuaded to accept the Nibelungenhort, which Wotan, with the help of Loge's cunning wrests from Alberich; and, on everyone who obtains possession of the ring, the latter pronounces the curse of death.

The first drama of the trilogy, "Die Walküre", is based on the Völsungasaga. Siegmund the Völsung, having succeeded in drawing from the ash-tree in Hunding's house the sword which Wotan had once plunged into it, is seized with a passionate love for Hunding's wife, Sieglinde, who is, at the same time, his own sister. The death of Siegmund at Hunding's hands, which Wotan may not avert, his daughter, the Walküre, Brünnhilde, tries in vain to prevent, and her father punishes her for her intervention by putting her to sleep on a mountain summit, surrounded by a ring of fire.

In the second drama, "Siegfried", the young hero, the son of Siegmund and Sieglinde, and brought up by the dwarf Mime, kills Fafner, the dragon, and wins the hoard and ring. Guided by a bird, he comes to the mountain where Brünnhilde lies sleeping, fights his way through the flames and awakens her. "Götterdämmerung", which is based on the drama, "Siegfried's Tod", written by Wagner in 1848, is the fullest and most varied drama of the trilogy; the destinies of generations, of the gods themselves, are involved in the tragedy of Siegfried and Brünnhilde. Leaving the fire-girl mountain, Siegfried arrives at the castle of Gunther on the Rhine; the wily Nibelung, Hagen, who wishes to see Gunther wed to Brünnhilde, suggests that Siegfried's memory be destroyed by a potion. Siegfried, disguised in the Tarnhelm, once more braves the fire and, as in the German Nibelungenlied, wins Brünnhilde for Gunther. He himself marries Gunther's sister, Gudrun, who thus plays the part of Kriemhild in the epic. The murder of Siegfried by Hagen at

Brünnhilde's instigation takes place in the third act of the tragedy; the body is brought home and laid out upon the funeral pyre, and Brünnhilde throws herself into the flames. Thus comes to an end the race of the Vőlsungs, which Wotan had originally created to save the world from the power of the self-seeking Nebelungs. But by Siegfried's death and by Brünnhilde's love for him, the might and the curse of the ring are alike destroyed; the end of the gods, which Wotan has foreseen, approaches, and, in her last words, Brünnhilde greets the dawn of a new age:-

> "Verging wie Hauch
> der Gőtter Geschlecht,
> lass' ohne Walter
> die Welt ich zurück:
> meines heiligsten Wissens Hort
> Weis' ich der Welt nun zu.--
> Nicht Gut, nicht Gold,
> noch gőttliche Pracht;
> nicht Haus, nicht Hof,
> noch herrischer Prunk;
> nicht trüber Verträge
> trügender Bund,
> noch heuchelnder Sitte
> hartes Gesetz:
> selig in Lust und Leid
> lässt-- die Liebe nur sein".

The musical composition of "Der Ring des Nibelungen", which was printed in 1853, but not published until 1863, occupied Wagner with interruptions from 1853 to 1870. "Das Rheingold" und "Die Walküre" were performed at Munich in 1869 and 1870, but the first representation of the trilogy as a whole took place in the summer of 1876, in the "Festspielhaus" at Bayrenth.

Prelude to "Die Meistersinger von Nürnberg" *

The plan of "Die Meistersinger", Wagner's only comic opera, first occurred to him in 1845 at Marienbad, whether he had retired to rest after the completion of Tannhäuseer. The composer himself explained how he was led to the creation of the opera.

"Immediately after the composition of 'Tannhäuser' I had opportunity to make an excursion, for my recreation, to a Bohemian watering place. Here, as always, when I escaped the atmosphere of the footlights and my official duties, I soon felt relieved and happy; for the first time a kind of gaiety pecurliar to my character, assumed an artistic form. With almost arbitrary deliberateness I had been gradually making up my mind to choose a comic subject for my next opera. I remember that I was assisted in this intention by the well-meant advice of good friends who wished me to compose an opera of a lighter character which might help to introduce me to the German theatres, and thus lead up to a financial success, the need of which had begun to assume a threatening importance. As with the Athenians a merry satyr-play followed the tragedy, so, during that excursion, I suddenly conceived the idea of a comic play that might follow my Minstrel's Contest in the Wartburh as a significant satyr-play.

---

*Robertson: History of German Literature.
Theo. Thomas Program Notes.

This was the Mastersingers of Nürenberg with Hans Sachs at their head. Scarcely had I finished the sketch of this plot when the plan of 'Lohengrin' began to occupy my attention, and it left me no peace until I had worked it out in detail. This was done during the same short summer excursion in disobedience to the order of my physician not to busy myself with such things".

In 1861-62 Wagner began serious work upon the poem of "Die Meistersinger" in Paris. In February 1862, he went to Biberich on the Rhine to begin the composition of the music, he being at that time almost fifty years of age. From Biberich he betook himself and his score to Penzing, near Vienna; but his Biennese creditors began to grow impatient and the composer then retired to Switzerland, where he stayed with his friends the Willes, at their villa at Mariafeld. Here much of "Die Meistersinger" was written. The completion of the opera took place at Trielschen, near Sucerne, October 20, 1867. The first production of the entire work took place June 21, 1868 at Munich. The prelude had been performed six years earlier at Leipsig, November 1, 1862.

"For his drama, "Die Meistersinger", Wagner borrowed some suggestions from "Hans Sachs" (1829) a comedy by an Australian playwright, J. L. Deinhardstein, which had already been utilized for an opera by Albert Lortzing. But the idea round which Wagner's plot turns, that of a young knight gaining admittance to the guild of Meistersingers, and winning the daughter of a burgler for his wife, is exclusively his own, The figure of Hans Sachs himself is Wagner's most genial character, and one of the finest figures in German comedy. At the same time, "Die Meistersinger" is essentially a subjective work; for, in writing it, the poet had obviously his own artistic ideal and trials in view. Sixtus Beckmesser, the malicious "Stadtschreiber" of Nürnberg, is a satirical caricature of the critics and pedants against whom, all his life long, Wagner was obliged to fight. "Die Meistersigner" was Wagner's enthusiastic tribute to national art; the Romantic doctrine, "dass die Kunst mit dem Volke gehen muss", here appears in a new form; the "deutschen Meister", the burghers who represent the genius of the Volk, form the true bulwark of German art".

The prelude is built upon the five following motives or themes in the order of their entrance-- the pompous march-like "Meistersinger" theme, followed immediately by the tender "Waking Love" motive (flute and clarinet) suggestive of the romance of Eva and her lover, Walther. This lasts only fourteen measures, and another theme characteristic of the Meistersingers appears in the wind, called the "Banner" motive, intended to depict the banners of the Meistersingers, whereupon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. There is much working over of this majestic subject; and, at length, there appears in the first violins a theme taken from the Prize Song, and intended to represent the love of Eva and her knightly Walther and called the "Love Confessed" motive. The passionate expression of this theme is suddenly interrupted by a new section, the "Impatient Ardor" theme, in which there is a humorous treatment of the opening subject in jerky staccato notes played by the wood-wind. Soon there is a thunderous outburst in which the massive subject of the Mastersingers appears in the brass,

fortissimo. This leads into a remarkable contrapuntal combination of the three principal themes, the first, third and fourth, a restatement of the "Banner" motive in the brass; and a concluding presentation of the imposing subject with which the Prelude opened.

"Eine Faust Overture" *

In its first conception, "A Faust Overture" was a product of the days in which Wagner lived in starvation and misery in Paris--the precise year was 1840. It was originally intended to be the first movement of a "Faust Symphony", inspired by Goethe's famous poem.

The history and much of the significance of the music can be best gathered from the following excerpts from Wagner's letters to Liszt. Wagner in answer to a friendly criticism of the overture in its original shape, writes: "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust'. You have felt quite justly what is wanting; the woman is wanting. Perhaps you should understand my tone-poem if I called it 'Faust in Solitude'. At that time, I intended to write an entire 'Faust Symphony'. The first movement, that which is ready, was this 'Solitary Faust' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing; but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation."

January 1855, writing to Liszt to congratulate him on the completion of his "Faust" symphony, Wagner adds: "It is an absurd coincidence that just at this time, I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes and have given more expansion and importance to the middle portion. I shall give it in a few days at a concert here, under the title, 'A Faust Overture'. The motto will be:

'The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast
Life is a curse, and death a longed-for rest'."

Again, after the first performance of the remodelled work, he writes: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me."

---

* Program Notes (Cincinnati)

"Kaisermarsch" *

Wagner began the composition of his "Kaisermarsch" in February, 1871, at Triebschen, near Lucerne, and he completed it in the earlier part of the following month. The first performance of the work took place April 14, 1871, at a concert given in Berlin for the benefit of the Augusta Hospital. The first performance in America was given by Theodore Thomas at a Central Park Garden Concert, New York, June 22, 1871. At the close of the work, where the principal theme returns, Wagner intended the melody to be sung by a chorus distributed among the audience. The text of this began thus: "Heil, heil dem Kaiser! König Wilhelm! Aller Deutschen Hort und Freiheitswehr!". Wagner also incorporated into the work Luther's hymn, "Eine fest' Burg ist unser Gott".

Prelude to "Lohengrin" †

The original source of "Lohengrin" dates back to about 1300, to an episode described in the famous "Singing Contest" poem of the Meistersingers, entitled "Der Wartburgkrieg". The original episode belongs to some un-named Bavarian poet but was written up by Wolfram von Eschenbach. It is a description of the adventures of Parzival's son in the wars of Heinrich I against the heathens and tells how, as the Knight of the Swan, Lohengrin champions Elsam, daughter of the Duke of Brabant. There is a blending of Arthurian romance with history.

Wagner sketched the poem of "Lohengrin" in 1845. The music of the third act was written first in 1846-47; that to the first act was composed between May and June, 1847, and the second act was written last-- in June, July and August of the same year. The production did not take place until 1850, in which year Liszt directed it (August 28) at Weimar. Both Wagner and Liszt-- to whom the opera is dedicated-- wrote a program analysis of the Prelude. The following is a transcription of Wagner's compressed by Ernest Newman:

"Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an an angel host bearing in its midst the sacred Grail. As it approaches earth, it pours out exquisite odors, like streams of gold, ravishing the sense of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expansion. The vision draws nearer, and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks on his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more, the hearts of men by the sacred blessing of the Grail".

---

* Theo. Thomas: Program Notes.

† Robertson: History of German Literature.

"Parsifal" *

The conception of "Parsifal" was derived by Wagner from the second poem of the epic trilogy "Titurel-Parzival-Loherangrin", written about the beginning of the 13th century by Wolfram von Eschenbach. Yet the plan of the poem was by no means the original inspiration of the German poet. Legends concerning the Holy Grail are of great antiquity; but the oldest work in which reference is made to the chief figure of Wagner's drama is the "Perceval" by Chrétien de Troies. From this poem, written about 1175, Wolfram von Eschenbach derived a large part of his epic; but he also-- according to his own testimony-- employed material to be found in poems of Provencal origin. Certain situations that form important features of "Parsifal" were conceived by Wagner long before he undertook the writing of his last creation. In 1849 he planned the composition of "Jesus of Nazareth", of which an elaborate sketch still remains, and in which Kundry of the last drama is foreshadowed by Mary Magdalen. When Wagner sketched "Tristan and Isolde" in 1855, he bethought himself of introducing Parsifal into the last act of that drama as passing through Kareol in his quest for the Grail, and stopping at the side of the despairing lovers to give them consolation. Later he abandoned this idea. In 1856 Wagner planned another large work-- "The Victor"-- which, founded on a Buddhistic story, also contained certain situations (such as the spear thrown and suspended in the air, and the troops of Flower Maidens) which figured afterwards in Parsifal. All these were preparatory to the undertaking which was destined to be the last that Wagner was to be permitted to bring to realization. Although the composer had long meditated a work on the subject of Parsifal it was not until 1857 that he set out to labor upon it. Maurice Kufferath wrote in his volume on "Parsifal" on account of the genesis of the work. I quote the following from that book:

"In the Spring of 1857, about Easter, Mr. and Mrs. Wesendonck placed at Wagner's disposal a small estate which they owned in the hamlet of Enge, in the neighborhood of Zürich, and not far from their own villa. There Wagner installed himself during the first days of April, and there on Good Friday, in an hour of profound poetic meditation, he recalled Parsifal and the affecting episode related by Chrétien de Troies and Wolfram von Eschenbach of the meeting of the knight and the pilgrims on Good Friday. And on that day Wagner, as he himself averred later, heard the sigh of profoundest pity that once was heard from the Cross upon Golgotha, and which at this time came from his own breast. In a few hours he wrote those tender and moving verses which afterwards were put into the mouth of Gurnemanz; verses which explained the spell of Good Friday, that day of universal repentance and of pardon, when nature appears more lovely, when flower and herb, bedewed by that holy dew, the tears of repentant sinners, raise their heads, and when every creature yearns after the Redeemer, and trembles with joy in the presence of the purified man".

Mr. Kufferath tells us that at that moment "Parsifal" was conceived; and H. S. Chamberlain-- a prolific contributor to Wagnerian literature-- asserts that at this time not only were sketches made of the drama, but Wagner also outlined some of the musical motives.

---

* Theo. Thomas: Program Notes.

Yet many years were to elapse before "Parsifal" could be given to the world as a complete work of art. In 1857 Wagner returned to "Siegfried", and on setting this aside he took up "Tristan and Isolde". "Die Meistersinger" followed; the "Nibelungen Ring" was finished. But it would seem that "Parsifal" frequently found a place in his thoughts. "'Parsifal' has occupied me much, especially a strange creation, a wonderfully demoniacal female that assumes shape ever more vividly and convincingly in my mind. If ever I should carry out this poetic conception, I shall surely have accomplished something highly original". Thus the composer wrote to Mme. Wesendonck from Venice, in March, 1859. We hear more of the work in 1860. "'Parsival' (Wagner spelt the name in this way for many years) has been awakening within me. I see the subject more clearly before me. If once it ripens to fruition, the execution of this poem will become an inexpressible joy to me".

The ripening came about in 1877; for in that year the poem was finished and published in the Winter. Wagner began to compose the music in the latter months of 1877. The first act was completed the following year, and on Christmas day, 1878, the prelude was finished, and parts of the work were performed by the choir and orchestra of the Duke of Meinigen at Wagner's villa, "Wahnfried". This was at eight o'clock in the morning, and in honor of assemblage of the mater's friends. the prelude was repeated in the evening, and Wagner also conducted the Siegfried Idyll, and several works of Beethoven.

The second act was finished in October, 1878, the third in April of the following year. These were, however, merely completed sketches. The instrumentation still needed to be effected, and this occupied Wagner until 1882, the whole work having been brought to its conclusion at Palermo, January 13, 1882.

On July 26th of this year "Parsifal" was produced at Bayreuth, Owing to the religious nature of the work-- Wagner entitled it "a stage-consecration festival play"-- the composer desired that during the progress of the piece no applause should be given by the listeners. This desire was not altogether understood by the public, and at the close of the second act there was much noisy demonstration, and calls for the composer, and the singers. Wagner then appeared and reproachfully begged the audience not to call for the artists, as the character of the work was such as to put it out of the class of ordinary operatic productions. At the conclusion of "Parsifal" the listeners, imagining that all token of their appreciation was forbidden them, refrained from any outward demonstration of it. Wagner perceived that he had been misunderstood. He rose in his box, and addressed the people in the theatre, "Whether my friends are satisfied with my work I do not know; but if they are as much satisfied with my artists as I am, I beg that they follow my example, who am the first to applaud them". The house was then filled with the wildest enthusiasm; but the singers had gone to their dressing rooms, and they did not appear before the curtain.

"Siegfried-Idyl" *

All are familiar, no doubt, with the fact that this section is no part nor parcel of the music-drama "Siegfried"-- the third section of Wagner's great "Ring des Nibelungen"; its composition followed quickly, however, the completion of that work and the birth of the master's son Siegfried-- who of late has attained to some prominence in the musical world. The piece was performed in observance of Mme. Cosima Wagner's birthday-- "as a morning serenade, in front of the villa (Tiebschen), which the Wagner family then occupied on the Lake of Lucerne".

"For this first performance", as one writer has observed, "Wagner invited musicians from Zurich, who, with others from Lucerne were drilled by Hans Richter at the last named place, the strictest secrecy being observed. At early dawn, on Mme. Wagner's birthday, they ranged themselves on the steps leading up to the villa, Richter taking the trumpet part, and the master himself conducting. Hence the children of the house at once naïvely christened it "Treppen-musik" (stair-music); and hence, having been designed for this special occasion, it has been said most properly to belong to the master's "household" music. It must be regarded as an independent composition, though the themes are mainly derived from the drama "Siegfried". The piece was dedicated by Wagner to his wife, in commemoration of the happy days they spent at Lucerne. It was during this period, while he was engaged upon the compositio of the "Siegfried" drama, that the young Siegfried (named after the hero of this work) was born; when comes the title, "Siegfried-Idyl".

The scoring is unusually light, for Wagner-- calling for only the strings, one flute, one oboe, two clarinets, two horns, one trumpet, and one bassoon. Although the materials-- as already pointed out, were drawn for the most part from "Siegfried", the treatment is quite distinct from that employed in the music-drama. The only extraneous theme is the old German folk-song "Schlaf!, mein Kind, schlaf' ein", which comes to notice here and there during the course of the movement.

The first public performance of the "Siegfried-Idyl" took place at Mannheim in December 1871 and it came to publication in February 1878.

"Traume" *

In 1852 Wagner met Mathilde Wesendonck for the first time at the house of mutual friends at Zürich, a meeting destined in later years, to lead to a momentous influence upon his art. Mathilde was born in 1828 at Elberfeld. She married Otto Wesendonck, a partner of the New York firm of silk importers, Liesching, Wesendonck & Company, he being its foreign representative. When in 1857 Wesendonck built a magnificent villa at Zürich he rented a little châlet standing near it to Wagner, and the friendship between the composer and his neighbors grew apace. In this year Mathilde Wesendonck wrote five poems: "Der Engel", "Stehe still!" "Im Treibhaus", "Schmerzen" und "Traume",-- which she sent to Wagner in return for the poem of "Tristan and Isolde", which the

---

* Theo. Thomas: Program Notes.

master had given to her. Wagner almost immediately set these pieces to music, "Traume" having been sketched December 4, 1857, a second version following on December 5. This song was also scored for a small orchestra, and on Mathilde's birthday, December 23, 1857, Wagner conducted its interpretation by eighteen Zürich musicians, whom he stationed in the villa garden underneath Frau Wesendonck's window. The music of "Traume" and "Im Treibhaus" were afterwards incorporated into "Tristan und Isolde", and before their publication in 1862 Wagner called them "studies" to the drama.

Mr. Thomas orchestrated the song in 1888 for his New York concerts, and it was played for the first time by the Thomas Orchestra in Chicago, December 23 and 24, 1904. These performances were the last that Mr. Thomas directed.

All explanatory requirements attached to this expressive number will be satisfied by the quotation of the words of the song:-

"Träume"

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüte ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahuter Wonne
Sie der neue Tag begrüsst.

Dass sie Wachsen, dass sie blühn,
Traumend spenden ihren Duft,
Sauft on deiner Brust verglühen,
Und dann sinken in die Gruft.

"Tristan und Isolde" *

The story of "Tristan und Isolde" is one that was known to poets of a very early period. There is a poem on the legend written by the Norman minstrel, Beroul, about the middle of the twelfth centry. A German version by Eilhard von Oberge existed in 1175, and the English writers concerned themselves with it in the thirteenth century.

In the following extract taken from Wagner's collected writings, the composer of "Tristan and Isolde" gives the explanatory programme of his prelude:

---

* Theo. Thomas: Program Notes.

"A primitive, old love-poem, which far from becoming extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of Tristan and Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake she allows the couple to taste of the love potion which, in accordance with the customes of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong to each other. Henceforth, there is no end to the longing, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance.....Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness, the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

The first mention of "Tristan and Isolde" in any communication from Wagner is to be found in a letter written by the composer to Liszt in the closing months of 1854. "I have sketched in my head", he wrote, "a Tristan and Isolde, the simplest of musical conceptions but full-blooded; with the 'black flag' which waves at the end, I shall then cover myself-- to die". Wagner had conceived the work before this, but his labors on the gigantic "Ring des Nibelungen" precluded any other undertaking. Two causes combined to turn Wagner to the composition of "Tristan and Isolde". In 1857 he became convinced of the hopelessness of obtaining a hearing for his tetralogy....."I have determined finally to give up my headstrong design of completing the Nibelungen". Wagner wrote to Liszt in June, "I have led my young Siegfried into a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears". At this time, too, Wagner received an offer from a representative of the Emperor of Brazil to compose a dramatic work for the Italian Company of Rio de Janeiro. While this commission never became realized, it was seriously entertained by Wagner, and it drew his attention to the desirability of composing a work which could be produced at an ordinary opera-house, and the performance of which would go a long way towards the filling of his exhausted treasury. The composition of "Tristan and Isolde" was begun in 1857, and Wagner brought his work to a conclusion in August, 1859. The production of the music-drama took place six years later at the Royal Court Theatre, Munich. Hans von Bülow was the director on this occasion (June 10, 1865), the success of which was triumphal and complete.

The Prelude opens in the violoncellos with a motive known as "The Confession of Love". This is immediately followed in the next

measure by another "Desire", played by the oboe. No fewer than seven of the most important leading motives are elaborated in this introduction to the opera; but while it would be inexpedient to enumerate these in detail, attention may be drawn to two, both put forward by the violoncellos. The first of these occurs eighteen measures after the beginning of the movement, and is intended to represent the glance of love that passed between Tristan and Isolde. The second is the continuation of this, a tender, pleading subject symbolical of the love-potion.

The whole Prelude is made up of a long and cumulative expression of passion in sound. It amounts to a great climax of emotion, and then dies away in exhaustion.

The "Love Death" follows immediately. This is taken from the last act of the music-drama, in which Isolde, in frenzied ecstasy, sings her last song of love over the dead body of Tristan Most of the musical material of this piece is taken from the great love duet in the second act.

"Waldweben" *

"Waldweben" (Forest Weaving) is an arrangement for concert purposes of fragments of the second act of "Siegfried", describing the reveries of Siegfried amid the rustling of the forest, his slaying of the dragon and his discovery that he can understand what the birds are saying to him after he has tasted the blood of the moster. A short synopsis of the scene in the second act is as follows: Siegfried, the fearless hero, has been brought by his foster-father, the Nibelungen dwarf Mime, to the cave of the giant Fafner, who in the shape of a dragon keeps guard over the Nibelungen treasure. Oblivious of all danger, Siegfried falls musing amid the enchanting forest sounds. He slays the monster and touching his lips with the blood that stains his fingers, finds that he is able to comprehend the song of the birds, who tell him of Mime's treachery, of the treasure, and of the beautiful Walkyrie Brünnhilde who lies slumbering in the midst of the circle of magic fire with which Wotan surrounds her.

It is one of the most delightful of the Wagner concert arrangements, even though it reflects the music of the drama itself, to a very marked degree.

"Three Episodes" †

This group of compositions can best be understood after one has read the following information furnished by the author concerning his music:-

"It was in the spring of 1906 when sauntering through beautiful country, observing the awakening of nature, Clärchen's song from Goethe's "Egmont" came to my mind:

Freudvoll
Und leidvoll,
Gedankenvoll sein;

---

* Program Notes (Cincinnati)

† Theo. Thomas: Program Notes.

Langen
Und bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betruebt;
Glücklich allein
Ist die Seele, die liebt!

The last few lines kept on repeating themselves until the thought became music! Not until July of the same year, however, was I able to think seriously of the composition and by the first of September the second and third episodes were finished. Goethe's words served as "Mottos": "Zum Tode betruebt" and "Glücklich allen ist die Seele, die liebt"-- I did sketch some thoughts for the first movement at the same time, but discarded them again. The mood which "Himmelhoch jauchzend" expresses is so difficult to attain in our, perhaps, too serious times that I had almost given up the thought of ever writing that "movement"-- But another summer came and with it the freedome from cares and every-day tasks; the country was more beautiful than ever; birds, flowers, plants and trees sang constantly songs of joy. I simply could not help writing the "Scherzo" with its motto, "Himmelhoch jauchzend"!

Adolf Weidig

The work as a whole may be described in a general way as having been conceived and developed along classic lines, being to all intents and purposes a symphony (so far as the "form" is concerned) minus the conventional first movement-- the latter circumstance accounting, doubtless, for the composer's having refrained from applying to it so imposing a title.

I. "Himmelhoch Jauchzend"
(Proudly soaring above)

II. "Zum Tode Betruebt"
(Sad unto death)

III. "Glücklich Allein ist die Seele, die liebt!"
(Happy alone is the soul that doth love!)

"Er Ist's" [*]

This song was written by Hugo Wolff at Perchtoldsdorf, a small village near Vienna, May 5, 1888. Wolff had been given by his friend, Heinrich Werner, the use of his house for the winter, and having installed himself there in February, the composer gave himself up to the creation of a remarkable series of songs-- fifty-three were written in forty-two days. In 1890, Wolff made an orchestral version of the accompaniment of "Er Ist's". The text of this song, as of the others composed at Perchtoldsdorf in 1888, was by Edward Mörike. A volume of Wolff's settings of the verses of this poet was published in the spring of 1889 by Wetzler of Vienna. "Er Ist's" was the thirty-ninth in order of composition of the set of Mörike songs.

---

[*] Theo. Thomas: Program Notes.

"Er Ist's"

Frühling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's
Dich hab' ich vernommen.

"Penthesilea" *

The symphonic poem, "Penthesilea", written in 1883, is based on the tragedy of Heinrich von Kleist. A brief outline of the drama is as follows: "The Amazons, under the command of their queen, Penthesilea, go to attack the Greeks beseiging Troy. Under the law, those Amazons may celebrate the "Feast of Roses" with the young men they have overcome in battle. Penthesilea encounters the superbly beautiful Achilles who allows himself to be overcome by her that he may possess her. Her consuming love at lenth turns to vengeful hate and she brutally slays him; and together with her hounds tears his flesh in the most brutal manner. Appeased at last, she kills herself and sinks upon the body of her lover.

Wolff's symphonic poem is not provided with a program. The several connected divisions are labeled as follows:

I. The Departure of the Amazons for Troy.

II. Penthesilea's Dream of the Feast of Roses.

III. Combats, Passions, Frenzy, Annihilation.

---

* Program Notes (Cincinnati)